

BEETHOVEN'S  
NINE SYMPHONIES.

ANALYTICAL ESSAYS

BY

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WITH AN INTRODUCTION BY THE AUTHOR AND A PREFACE BY

GEORG HENSCHEL.

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BEETHOVEN'S SYMPHONIES.

THE nine Symphonies of Beethoven extend over a period of about twenty-four years, from 1799 to 1823. The following table shows, besides the number and key of each, the title when given by the composer himself, the date of completion where it can be ascertained, and the date of performance, which in each case took place at Vienna.

No.	Key.	Title.	Date of completion when ascertainable.	Date of first performance.
1	C			April 2, 1800.
2	D			April 5, 1803.
3	E-flat.	Eroica	"August, 1804."	April 7, 1805.
4	B-flat.		"1806."	March, 1807.
5	C minor			December 22, 1808.
6	F	Pastoral		December 22, 1808.
7	A		"May 13, 1812."	December 8, 1813.
8	F		"October, 1812."	February 27, 1814.
9	D minor	Choral	"August, 1823."	May 7, 1824.

One of the most surprising things about these great compositions is their entire independence of each other:

ideas, sentiments, treatment, are all different. Each first movement, each *Andante*, each *Minuet* or *Scherzo*, and each *Finale*, is perfectly distinct from all the other first movements, *Andantes*, *Scherzos*, and *Finales*. Thus each Symphony is complete in itself, and stands apart in its own individuality, not suggesting or inviting comparison with either of the rest. When some one was depreciating the first of the nine, Mendelssohn said that he liked it as much as any of the others; and very recently a critic was extolling the eighth as "the finest of the whole." He meant that, when he last heard it, it had spoken to him in so forcible a manner as to make him place it above even the *Eroica* or the Choral. In fact, it is always the last that one hears that is the greatest of all. Many a musician is sure to say, *apropos* to each: "It struck me as it never struck me before. I heard things which I never before detected the existence of." This constant freshness, this perennial individuality, this inexhaustible wealth of ideas and ever-flowing suggestiveness, are the surest marks of the real greatness of a work. Such a piece, be it painting, statue, poem, or symphony, has risen above the accidents of the time in which it was produced, and has laid hold of the eternal cords which bind men together in all ages of the world. These are the well-known characteristics of Shakspeare's plays; and they are equally characteristic of the only series of modern works worthy to be placed by the side of Shakspeare's, the nine Symphonies of Beethoven.

## INTRODUCTION.

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TO GEORG HENSCHEL, Esq.

*My dear Henschel,*—You have asked me to give the history of these papers. It is soon told. In 1854, the Crystal Palace at Sydenham was opened by the Queen and Prince Consort. I was secretary to that institution from its foundation in 1852 for more than twenty years, and was naturally eager to do all in my power to advance its usefulness and efficiency. Music was one of the first things to which attention was turned. Mr. August Manns was engaged as conductor; a full orchestra was formed; two performances of first-class orchestral music were organized every day of the week excepting Saturdays, on which afternoons, in winter and spring, there was a concert, consisting of a symphony, a couple of overtures, a concerto, and other solos, both vocal and instrumental,—very much resembling your own at the Music Hall, Boston. This general scheme has been maintained to the present day.

Such frequent concerts necessitated an extension of the ordinary English *répertoire*, which, up to that time, embraced three or four of Beethoven's symphonies, and the same number of Haydn, Mozart, and Mendelssohn, leaving many great works and great composers unrepresented. Schumann and Schubert were at once added to our list,—the former not without considerable resistance from the

English critics and from some portion of the audience, partly due to the individuality of Schumann's style, partly to a curious idea that he was an enemy of Mendelssohn (the English favorite), but mainly because his music was new. Mr. Manns, however, persevered; and the result on music in England is well known.

My analyses were written expressly for the Saturday concerts. When these concerts were first started, the only attempts at such explanatory remarks were those in the books of Mr. Ella's Musical Union, and the New Philharmonic Concerts of Dr. Wylde. I wrote as much for my own information as for that of my readers. I had been well grounded in vocal music, particularly in Händel and the old Italian and old English schools; but modern orchestral music was a new world to me, and one that puzzled at the same time that it delighted me. I felt impelled to put down the discoveries which I made in these unknown regions, as I made them. And thus the papers reprinted in the following pages arose, and a great many more besides, dealing with the symphonies, overtures, and concertos of the great masters besides Beethoven, as well as those by him. Circumstances fortunately threw a great deal of Schubert's manuscript orchestral music in our way, and all this required analysis. This explanation will account for the frequent repetitions which occur in the different analyses, as well as for the fact that some—for example, the second and seventh—are so much slighter than others.

I am not a musician: in many senses, I cannot claim to be even an amateur; and in that fact, if I may say

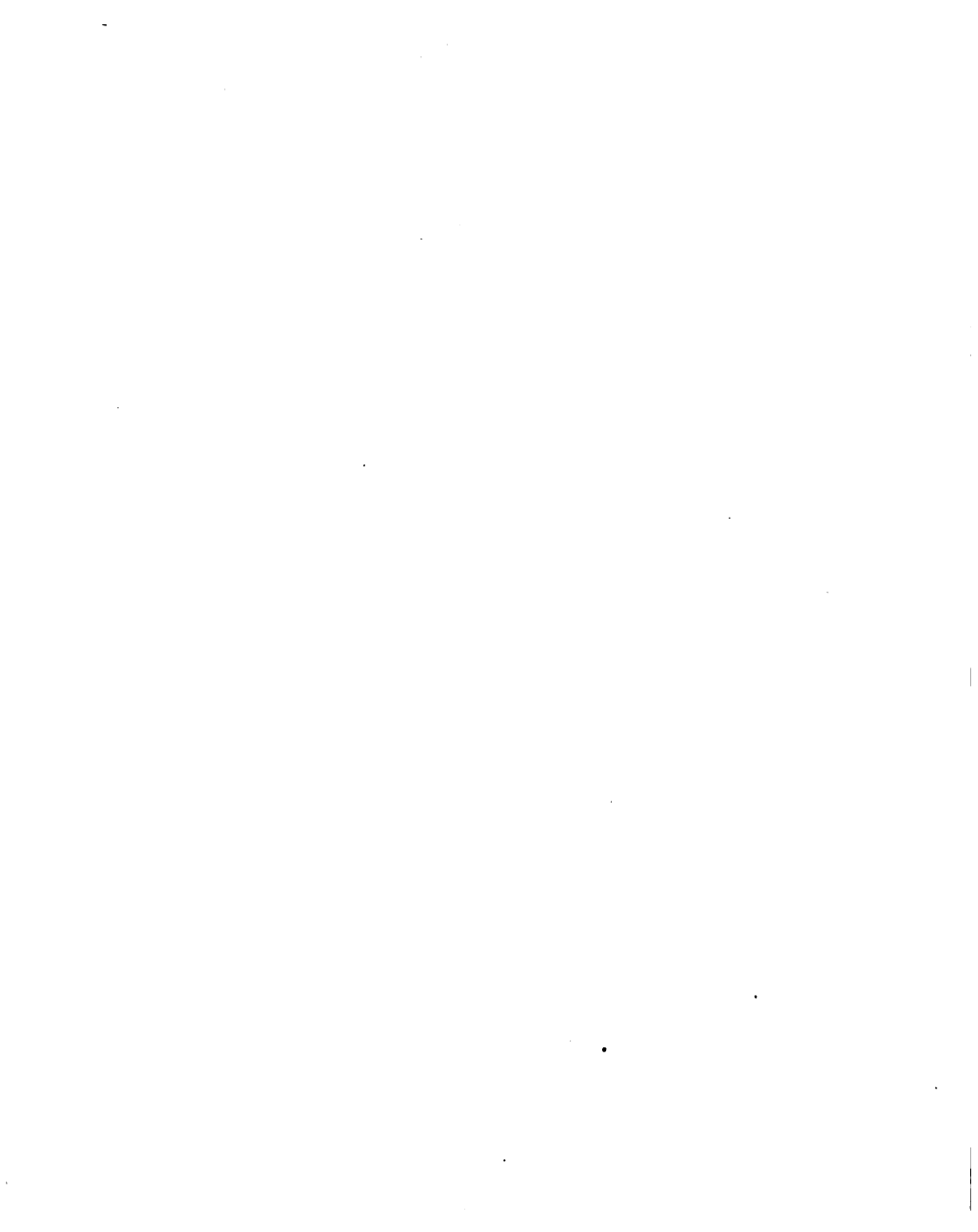
so, lies what is perhaps one advantage of these papers. They are not written for musicians, or for those who are familiar with the structure of orchestral pieces. They are written by an ignoramus for those of his own stamp; and they attempt to put his readers into possession of the facts about the music as they have been gradually revealed to him. Their aim is to enable my readers to appreciate what I have learned more quickly than I was able to learn it, because I had no guide, but was forced to find it out for myself.

Some people can listen to music and drink in the sound and surrender themselves to the impression it creates, and care for no more. Others are not content with that. Half their pleasure is derived from the facts connected with the origin of a piece, from its structure or treatment, its resemblance or contrast to other pieces, and so on. They love to hear how often a movement has been sketched or a subject rewritten, and to trace the slow progress by which the great composers, masters of that fine tact and unwearied patience which are among the surest evidences of genius, have, out of commonplace beginnings, evoked their imperishable works. I am one of these. And, as many may be like me in this respect, it is to them especially that I address myself in these papers, and not to musicians, who knew it all, and much more, long ago.

Yours very sincerely,

GEORGE GROVE.

LOWER SYDENHAM, S.E. LONDON,  
Sept. 6, 1883.





## PREFACE.

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FROM the preceding letter, it will be seen that, in writing the essays on Beethoven's symphonies for those analytical programmes familiar to English concert-goers, the author had addressed himself to a comparatively small public, but to a public which had shown interest enough in musical works to go to hear them performed, and to follow their performance with the aid of Sir George's knowledge and opinion.

It is under entirely different conditions that these essays are now published. The public which the author now addresses is the great book-buying public; and the little explanatory pamphlets of English programmes, appearing now in the more pretentious garment of a book, will have to serve a double purpose: the one intended by Sir George when writing them for concert audiences — namely, to be read before, or in the intermissions of, the concerts at which the symphonies were given; and the other, more important, to be read, to be studied at home as an inducement, as a preparation. Happily, Sir George's knowledge and enthusiasm are such as to have unconsciously carried him beyond his first intention; and the book as it is now laid before the public is sure to fulfil both these purposes.

In preparing this new and first complete edition of Sir George Grove's essays, I was at first strongly tempted to omit the metronome marks which the author had embodied in his essay on the Ninth Symphony.

These marks had been sent by Beethoven—eight days before his death—to the Philharmonic Society of London, in his great anxiety to lessen the difficulties of studying and performing his gigantic work. Interesting therefore as they may be to the biographer, the historian, the student—to the public, I thought, it could be nothing but distracting to state that the *Adagio*, for instance, of the Ninth Symphony is supposed to be played at sixty beats, while the *Andante* alternating with it should be played at sixty-three beats in the minute. Who could, I reasoned, even supposing he had, by the help of the metronome, begun the *Adagio* at exactly sixty beats—who could warrant that in the *Andante* he would not beat more or less than exactly three beats per minute more? Surely not Beethoven himself; for, godlike as are the revelations of his soul, it was human blood that ran through the veins of his body.

Hundreds of musical works are performed to which metronome marks are not given by the composer.

"The metronome," says Nottebohm, "has nothing to do with feeling. The conception of the spirit of a tone-piece, the *nuances* in its motion, deviations from the absolute and normal measure founded upon the rhythmical structure of the piece, cannot be made dependent on a soulless clockwork, still less can they be determined by such. The metronome is nothing but a help toward

securing a time which the composer had in mind," although, we add, a very weak one for those who cannot approximately find it through the character of the themes.

The interpretation of a musical work can as little be measured by the degrees of a metronome as can the delivery by a reader or an actor of a poem, a monologue in rhythmical verse.

In the works of Sebastian Bach, we very rarely come across a denotation even of the *character* of a movement. Bach lets his themes and passages speak for themselves. And, surely, they speak more eloquently, more convincingly, than the words *Adagio* or *Allegro*—words just as extensible in their meaning as their translations "slow" or "quick."

Richard Wagner confesses that his best guidance in regard to the *tempo* as well as to the performance of Beethoven's symphonies he had found in—the singing of the great Schroeder-Devrient, and that only the right grasping of the "melos" gives the right time.

Another great composer's opinion of the value of metronome marks I remembered, which is interesting enough to be quoted here.

A well-known London conductor, having in view a performance of Brahms' Requiem at St. James' Hall, had requested me to write to the composer asking him if the metronome marks before the different movements of the work in question should be strictly kept.

"Your question," Brahms answered, "strikes me as rather indefinite,—whether the metronome marks before the different movements of my Requiem should be strictly

adhered to? Why, just as well as those to be found before other music. I am of the opinion that metronome marks go for nothing. As far as I know, all composers have as yet retracted their metronome marks in later years. Those figures which can be found before some of my compositions—good friends have talked them into me; for I myself have never believed that my blood and a mechanical instrument go very well together.”

All these were to my thinking strong reasons for omitting the above-mentioned metronome marks, and I was conscious of a large number of earnest musicians sympathizing with me in the opinion that in the moment by any invention, say a little noiseless pocket metronome, the interpreters of musical works of any kind should be enabled and willing to control their emotions at any time, to refer at any time to that little clockwork and set their “deviated” feelings according to its beats,—in that very moment musicians would do better to go and hang up their harps and weep over the grave of their beloved art.

However, after discussing the question with Sir George, I finally agreed with him that perhaps it would be not only better, but just the thing to do, to place those marks before the public, thus enabling them to judge by themselves and from simply physiological reasons how far they may depend upon figures in regard to the spirit of a work.

This edition, therefore, is the unaltered edition of the author, who moreover has added in many and important instances to the text as it was published in the programme-books of the Crystal Palace and Richter Concerts.

May the following pages, while showing the secret work-

ings of that most rare and beautiful union of soul and mind, called BEETHOVEN, contribute toward awakening or strengthening the love of purity and sincerity in the art of which he was so noble and great a master.

G. H.

OTIS PLACE, BOSTON, November, 1883.



## SYMPHONY, NO. 1, IN G MAJOR (OP. 21).

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BEETHOVEN.

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*Adagio molto ; Allegro con brio — C major.*

*Andante cantabile con moto — F.*

*Menuetto e Trio — C major.*

*Adagio ; Allegro molto e Vivace — C major.*

THE autograph of this Symphony is lost, and no evidence is known to exist by which the final date of its composition can be determined. Sketches for the *Finale*, however, are found among the exercises which Beethoven wrote while studying counterpoint under Albrechtsberger in the spring of 1795. One of these is quoted by Nottebohm, in his recent\* edition of Beethoven's studies, as occurring, with sketches for *Adelaide*, among the fugues *alla decima* and *duodecima*; and they show how the counterpoint became too much for him. It was five years

\* Beethoven's *Studien* . . . von Gustav Nottebohm. Erster Band. Leipzig: Rieter-Biederman. 1873.

Mr. Nottebohm died on the 31st of October, 1882; and students must in future look elsewhere for the careful editions and interesting elaborate investigations that he used to favor us with.

later before the Symphony came to a hearing; for it was first performed in public in 1800, on the 2d of April, at a concert given by its author in Vienna. It is not only the first Symphony which he performed or published, but apparently the first which he composed. It is scored for the usual Haydn-Mozart orchestra, with the addition of clarinets, which they very rarely employed in their symphonies, but which Beethoven adopted as if it were natural to do so. That fact, and the ease with which he handles the orchestra in this, his first known large work, are somewhat remarkable.

The Symphony commences, like most of Haydn's later works in this class, and a few of Mozart's, with a short introductory movement, *Adagio molto*. In his Fourth and Seventh Symphonies, Beethoven has shown how extended and independent such Introductions can be made; but the present one is only twelve bars in length, of no special form, and merely serving as a prelude in the key of C. The opening of the Introduction may not seem novel or original to us; but at that date it was audacious, and amply sufficient to justify the unfavorable reception which it met with from the critics of the day, some of whom established a personal quarrel with the composer on this ground.



No. 1. *Adagio molto.*

WIND.  
*fp*

STRINGS.  
*pizz. f*

*f* *p* *f* *p* *f* &c.

That a composition professing to be in the key of C should begin with a discord in the key of F, and by the third bar be in that of G, was surely startling enough to ears accustomed to the regular processes of that time. But the proceeding evidently pleased Beethoven; for he repeats it, with even an additional grain of offence, in the Overture to his Ballet of Prometheus in the following year. The sharp *staccato* chords in the strings at the opening, which never can be effective, even in the largest orchestra, when overpowered by loud holding notes in the wind, he abandoned in the Overture; and, when he again employs them (in the opening of the Fourth Symphony), the wind is carefully hushed, and marked *pp*.

In the *Allegro* which succeeds this Introduction, there is not much to call for remark. The leading

theme is as follows: three four-bar phrases in the Strings, separated by two bars of Wind:—

No. 2. *Allegro con brio.*

The musical score is written for five staves. The first staff begins with a piano (*p*) dynamic. The second staff has a 'WIND.' marking above it and a bar labeled '(a)'. The third staff has a 'WIND.' marking above it. The fourth staff has a 'sf' (sforzando) marking below it. The fifth staff has 'sf' and 'cres.' (crescendo) markings below it, ending with 'ff &c.' (fortissimo and capriccio).

And here again, in the transition from C to D (bar *a*), there is a likeness to the first subject of the Prometheus Overture, with which indeed the whole

of this movement has much in common. The same transition will be found in the opening subject of the stringed quartet in C (op. 29), a work of the year 1801.

The second subject, in the “dominant,” — key of G,—according to rule, is very melodious and agreeable; and the *arpeggio* accompaniment in the strings and the broken accent in bars five and six make it very continuous and lively:—

No. 3.

FLUTE. OBOE.

STRINGS. *p*

FLUTE.

*sf sf sf sf*

&c.

A very effective and original passage — almost to be called an episode — arises in the treatment of this theme, where the bass has a portion of the subject,

with a separate melody above it, first in the oboe, and then in the oboe and bassoon in octaves:—

No. 4. **STRINGS.** **OBOE. *p cres.***

The musical score is for a section of a symphony. It is labeled 'No. 4.' and 'STRINGS.' for the string section, and 'OBOE. *p cres.*' for the oboe. The score is written for strings (violin, viola, cello, double bass) and oboe. The strings play a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The oboe part is a simple melody that starts with a crescendo. The score is in 3/4 time and has a key signature of one flat (B-flat). The strings are marked *pp* (pianissimo) at the beginning. The oboe part is marked *p cres.* (piano crescendo). The score ends with '&c.' (et cetera).

The first part of the *Allegro* is repeated, according to the excellent rule laid down by Haydn. In the "working out" which follows the repeat, there is not

much to call for remark, except the prevalence of imitative progressions, which would have delighted his late master, Albrechtsberger, but which Beethoven very soon relinquished when left to himself. Of these, we may quote one or two which will be recognized in the course of the working out :—

No. 4a. FLUTE.  
1ST VIOLIN. &c.

No. 4b.  
1ST VIOLINS.  
2ND VIOLINS. &c.

No. 4c.  
FLUTE.  
FAG. OBOE. VIOLIN. &c.

The *Coda* which closes the first movement is an early and good example of a feature which, though not Beethoven's invention (see, for instance, the *Finale* to Mozart's "Jupiter" Symphony), was rarely used by his predecessors, and first became prominently characteristic in his works.

The second movement, *Andante cantabile con moto*, which begins as follows :—

No. 5. *Andante cantabile con moto.*



is a well-known and old favorite. In form, rhythm, and mode of treatment, the opening recalls the equally favorite *Andante* in Mozart's G minor Symphony, but the likeness ceases with the opening. Here, again, we have occasionally to remark passages which recall the strict contrapuntal school of Albrechtsberger. On the other hand, an original passage will be noticed, in which the Drum has, probably for the first time in orchestral music, an independent solo part :—

No. 6. DRUM.



On the first occurrence, it acts as the bass to a melody in the Violins and Flutes; on the second, it is accompanied by a succession of chords divided between the Wind and Stringed Band, which doubtless appeared harsh to the musicians of the day. The Drum Solo is an example of favor shown to that somewhat intractable instrument, which Beethoven repeated more than once in his later works with fine effect (*Andante* of Fourth Symphony; *Finale* of Fifth Concerto; Opening of Violin Concerto).

The Minuet and Trio form the only original portion of the work. But they are original in every sense of the word. In the former, though he entitles it "minuet," Beethoven forsook the spirit of the minuet of his predecessors, increased its speed, broke through its formal and antiquated mould, and produced a "*scherzo*," which may need increased dimensions, but needs no increase of spirit, to become the equal of those great movements which form such remarkable portions of his later Symphonies. The change is less obvious because Beethoven has adhered to the plan and measure of the old minuet and trio, instead of adopting others, as Mendelssohn did in his *Scherzos*, and he himself, in at least one instance (*Allegretto vivace* of Piano-forte Sonata in E-flat, Op. 31). But, while listening to

this movement, we have only to bear in mind the best minuets of Haydn or Mozart to recognize how great is the change, and to feel that, when Beethoven wrote this part of his First Symphony, he "took a leap into a new world." The movement begins as follows:—

No. 7. *Allegro molto e vivace.*

The musical score is written for three staves, likely representing the first, second, and third strings. The key signature has one sharp (F#), and the time signature is 3/4. The first staff begins with a piano (*p*) dynamic and a crescendo (*cres.*) hairpin. The second staff begins with a forte (*f*) dynamic, marked *Tutti.*, and then returns to piano (*p*) with a crescendo hairpin. The third staff begins with piano (*p*) and then moves to forte (*f*) with a crescendo hairpin, ending with the notation *&c.*

It is the second portion of the melody, beyond the double bar, that Beethoven has made most use of in the bold modulations and shifting colors with which he develops his idea, until the small canvas glows with the vigorous and suggestive picture. The modulation into D-flat,—the "minor second" of the key, for which Beethoven so often manifests his fondness,—and the unexpected and masterly escape back to C major and the original theme,



though familiarly known to musicians, may well be quoted here : —

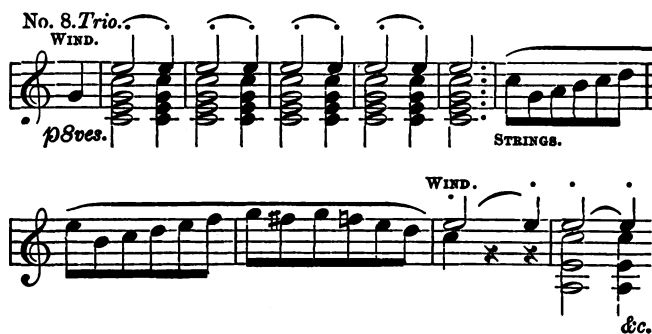
## No. 7a. VIOLINS.

The musical score for No. 7a. VIOLINS. is presented in three systems. The first system features the Violins (No. 7a) and Basses. The Violins part begins with a *pp* (pianissimo) dynamic. The Basses part includes a *pp* dynamic and a *FAG. OBOE. 8va. pp* marking. The second system continues the Violins and Basses parts, with a *cres.* (crescendo) marking in the Basses. The third system shows the Violins and Basses parts, with a *f* (forte) dynamic and an *&c.* (et cetera) marking.

In many respects, this movement contains a distinct prediction not only of the general character of the latter *Scherzos*, but even of their phrases. When some one was discussing with Haydn some extra-stringent rules of the contrapuntists, the old

composer broke off the conversation with the words, "What nonsense! How much more to the purpose it would be, if some one would show us how to make a new minuet!" Here, if he ever heard it, was surely the minuet he sought for!

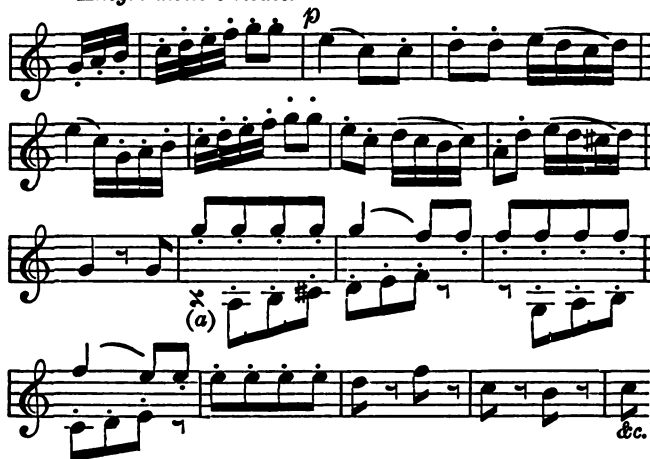
The Trio, or *Intermezzo*, between the so-called minuet and its repetition, is a delicious dialogue between the Wind and Stringed Instruments:—



The *Finale* is throughout as bright as bright can be, though it must be confessed that it is more in the sprightly vein of Haydn than in that of the Beethoven of later years. The coquetting phrase, for instance, with which the movement commences, and which leads up to the first theme (and forms the subject of the sketch alluded to at the opening

of these remarks), is, both in itself and in the manner of its recurrence, quite in the style of the "Father of the Orchestra." The first theme is in two portions, each of eight bars : —

No. 9. *Allegro molto e vivace.*



The phrase of accompaniment quoted at (a) is used afterward in "double counterpoint"; that is to say, it changes place with the melody above it, and becomes itself the tune. This gives rise to much imitation and repetition of recurring passages. The second subject, introduced by a very pretty

figure in the First Fiddles, and accompanied by a lively moving bass, is as follows :—

No. 10.



Nothing can be more full of motion and spirit than the whole of this *Finale*. It never hesitates from beginning to end. Still, it is unquestionably the weakest part of the work ; and its frequent imitations and progressions of scale passages give it here and there an antiquated flavor of formality or over-regularity which is not characteristic of Beethoven, and strangely in contrast with the novelty of the third movement. The same thing is observable, though in a less degree, in the opening *Allegro*. If a comparison may be hazarded, it may perhaps be said that in some respects Beethoven's First Symphony is a parallel to his early Piano-forte Sonata in F major (Op. 10, No. 2). In each of the two, the style of the opening and closing movements, though always vigorous, concise, and excellent music, is *tant soit peu* colored by the influence of preceding music and composers ; and, in each, the *Scherzo* is the most original and interesting portion of the work.

SYMPHONY, NO. 2, IN D (OP. 36).

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BEETHOVEN.

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*Adagio molto ; Allegro con brio — D major.*

*Larghetto — A major.*

*Scherzo and Trio ; Allegro — D major.*

*Allegro molto — D major.*

BEETHOVEN'S Second Symphony appears to have been completed by the close of the year 1802, and is thus separated from the first by an interval of about three years. The summer of 1802, from May to October, was passed by the composer at his favorite resort of Heiligenstadt, near Vienna ; and the 6th of October in that year is the date of the remarkable letter to his brothers, usually known as "Beethoven's Will," which alludes in the most affecting manner to his deafness, and was evidently written under the influence of one of those fits of depression to which, as his life advanced, he too often became a prey. No such feeling, however, can be traced in the Sym-

phony: he probably escaped from the demon of low spirits as soon as he began to compose, the inward voice calling so loudly and so sweetly as to make him forget his deafness to the outer world, and the isolation which distressed his affectionate and genial heart when he had time to brood over it.

The first sketches for the Symphony appear to have been made in a note-book which was included in a sale of Beethoven's effects, and was afterwards in the possession of Herr Kessler of Vienna. They are preceded and followed by sketches for the well-known set of three Sonatas for Piano-forte and Violin, Op. 30; for the three Piano-forte Sonatas, Op. 31; for the Trio, *Tremate*,—published many years later as Op. 116,—and other less important works. This book has been printed and published entire, with elucidatory remarks\*; and it supplies an insight into Beethoven's habit of working at several things at once, as well as his general method of composition, which is most interesting and instructive to all students of his music. The sketches for his Symphony contained in this book appear to have been made in the early part of 1802, and are almost entirely for the *Finale*. They occupy eleven large and closely written pages; and, besides scattered

\**Ein Skizzenbuch von Beethoven, beschrieben und in Auszügen dargestellt von G. Nottbohm.* Leipzig: Breitkopf und Härtel. 1865. A second sketch-book, belonging to the year 1803, has been edited by the same patient and careful critic, and published by the same firm, 1880.

sketches and memoranda, there are three long draughts of the movement,—two of the first portion only, but the third of the entire *Finale*. The differences in these three are very interesting in themselves, and still more so as a token of the gradual and laborious process, unexampled in the case of any other composer, by which this great genius arrived at the results which appear so spontaneous, and bid fair to be so enduring.

Ferdinand Ries, Beethoven's pupil, furnishes us with an interesting anecdote *apropos* to this Symphony, illustrating the extreme care which his master bestowed on every note. Speaking of the *Larghetto*,—which, by the way, Ries calls *Larghetto quasi Andante*,—he says, what every one will agree with, that it is so lovely, pure, and cheerful in tone, and the motion of the instrument so natural, that it is difficult to conceive its ever having been different from what it is at present. "And yet," he continues, "an important part of the accompaniment near the beginning has been altered both in the first Violin and Viola, though so carefully that it is impossible to discover the original form of the passage. I once asked Beethoven about it, but could only get the dry reply, 'It's better as it is.'" Ries is here possibly referring to the exquisite figures with which the theme is accompanied on the repetition of each portion by the Clarinets, at the beginning of the

movement,—an accompaniment which may have suggested to Schubert the analogous figures in the *Andante* of his great Symphony No. 9. Unfortunately, the autograph manuscript of this Symphony has disappeared, so that it is impossible to verify Ries's statement, or investigate Beethoven's alterations still farther.

The late Mr. Cipriani Potter, who, if not a pupil of the great composer, spent some time in his company at Vienna, was fond of stating that Beethoven made no less than three complete scores of the Symphony before he could please himself. These are all lost; and, as we have just said, not even the last one, the final result of so much labor, is known to exist. But remembering the two scores of the *Leonora Overture* (Nos. 2 and 3), and the evidence of Beethoven's many note-books, it is easy to believe Mr. Potter's statement, and equally natural to infer that Beethoven often rewrote his great works, even though the trial copies have by accident or design been destroyed.

The Second Symphony is a great advance on the first. In the first place, it is bolder and bolder in style. In the next, it is longer. Compared with the First Symphony, the introduction is thirty-three bars instead of twelve, and the *Allegro con brio* three hundred and twenty-eight instead of two hundred and eighty-six. The *Larghetto* is one of the longest



of all Beethoven's slow movements, and so on. The *Scherzo* and Trio (especially the Trio) and the *Coda* to the *Finale* are very new and original; and in the first movement there is a place where ten bars are interpolated, if we may venture to say so, out of pure caprice, and just because it was Beethoven's will and pleasure to do so, for which there is no precedent in the First Symphony, and which are very characteristic and must have been a sad poser to the hearers of that day. On the other hand, the first movement has still a good deal of the square cut of the old school. The opening theme —

## No. 1.

The musical score displays the opening theme of the first movement of Beethoven's Second Symphony. It consists of four staves of music in G major (one sharp). The first staff is for Bassoon (Bass clef), starting with a forte-piano (*fp*) dynamic. The second staff is for Violin (Treble clef), marked with a crescendo (*cres.*) and a piano (*p*) dynamic. The third staff is for Oboe (Treble clef), marked with a crescendo (*cres.*) and a forte (*f*) dynamic. The fourth staff is for Violin (Treble clef), also marked with a crescendo (*cres.*) and a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

fourteen bars in length, is in three definite and separate sections; the second theme:—

No. 2.

The musical score is for the second theme, labeled 'No. 2.'. It features five staves. The top staff is for CLARINETS, marked with a treble clef and a key signature of one sharp (F#). The second staff is for BASSOONS, marked with a treble clef and a key signature of one sharp, with a *sva* (soprano) marking. The third staff is for VIOLINS, marked with a treble clef and a key signature of one sharp, with a *ff* (fortissimo) marking. The fourth staff is for FLUTE, marked with a treble clef and a key signature of one sharp. The bottom staff is for CLAR. & C. (Clarinet and Cello), marked with a treble clef and a key signature of one sharp. The score includes various dynamic markings: *sf* (sforzando) appears on the Bassoon, Violin, and Flute staves; *p* (piano) appears on the Clarinet & Cello staff; and *cres.* (crescendo) appears on the Clarinet & Cello staff. The music is written in a style characteristic of Beethoven's symphonies, with complex rhythmic patterns and dynamic contrasts.

is as fresh and full of motion as can be wished, but the passages which connect it with the first theme and which follow it have not entirely lost the character of "padding," which they too often bear in the Symphonies of Beethoven's predecessors, and do not spring out of the principal material, as they are found to do in his subsequent ones. The *Coda* of the first movement, too, though very spirited and excellent, has no special feature in it.

It is after the second subject that the capricious passage occurs to which allusion has been already made, and which is the more interesting because it seems to act as a warrant for something similarly wilful in others of the Symphonies. Beethoven is about to close in the key of A, in fact is within one

chord of so doing (see \*), when it occurs to him suddenly to interrupt that close by the intrusion of twelve bars:—

No. 3.

The musical score consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). It begins with a forte (ff) dynamic and features a series of chords, some marked with an asterisk (\*). The second staff continues the melody with a forte (ff) dynamic. The third staff shows a crescendo (cres.) leading to a sf (sforzando) dynamic. The fourth staff concludes with a forte (f) dynamic.

made up from a characteristic figure in the first theme (see No. 1) and of excellent effect, but still absolutely capricious in their introduction here, and inevitably a mere puzzle and vexation to the musicians of the year 1803.

We have spoken of the *Scherzo* and Trio as highly original. Here again, as in the First Symphony, Beethoven is resolved that this movement, his own child, shall be the most picturesque and striking part of his work, and what he resolved he generally managed to do. How does he do it? First, by the extraordinary spirit and vigor of the music, which

almost seems to fly at your throat. Secondly, by the constant sudden contrasts both in amount and quality of sound. In the former, we find *f*, *p*; *ff*, *pp*, alternately almost throughout. In the latter, we have the full Orchestra, then a single Violin, then two Horns, then the Violin, then the full Orchestra again, all within the space of half a dozen bars. But, thirdly and chiefly, the end is gained by all kinds of unexpected changes of key, not merely senseless freaks, but changes both sudden and suitable, such as at once to rouse the attention and convince the reason and satisfy the taste. We start in D; then in a moment are in B-flat; then in A, then in D, then in F. Then (in the Trio), after a considerable sojourn of sixteen bars in D, we are suddenly, without an instant's warning, plunged over head and ears into F-sharp major, and held there, as it were, till the water runs into one's eyes and ears:—

The musical score consists of three staves. The first staff is labeled 'No. 4.' and begins with a treble clef and a key signature of one sharp (F#). It starts with a rest marked 'fz' (forzando), followed by a series of eighth notes. The second staff continues the melody, marked 'fz' and 'D.' (D major), then 'unison. Svi.' (unison, Violin), and 'F-sharp.' (F# major). It includes dynamic markings 'sf' (sforzando) and 'p decres.' (piano decrescendo). The third staff shows a transition from 'pp' (pianissimo) to 'ff' (fortissimo), with a key signature change to D major indicated by 'D.' at the end. The notation includes various note values, rests, and dynamic markings throughout.

then as suddenly back again into D, and so on. And not only the harmonies, but the melodies, are wonderfully piquant and rememberable: witness that one which opens and pervades the second part of the *Scherzo*, and is given as follows by Oboe and Bassoon:—

No. 5.

Oboe

Bassoon

fp

f

cres.

Such changes of key and tone were too abrupt for the older composers. People who were the domestic servants of archbishops and princes, as the greatest musicians of the eighteenth century too commonly were, and wore powder, pigtailed, and swords, and court dresses and gold lace, and were always bowing and waiting in ante-rooms, and regulated their conduct by etiquette, and habitually kept down their passions under decorous rules and forms, could not suddenly change all their habits when they came to make their music, and could not give their thoughts and emotions the free and natural vent which they

would have had but for the habit engendered by the perpetual curb of such restraints. In this light, one can understand the jovial life of Mozart. It was his only outlet, and must have been necessary to him,—vital. But Beethoven had set these rules and restrictions at naught. It was his nature, one [of the most characteristic things in him, to be free and unrestrained; and, after he had begun to feel his own way, as he had in this Symphony, his music is constantly showing it.

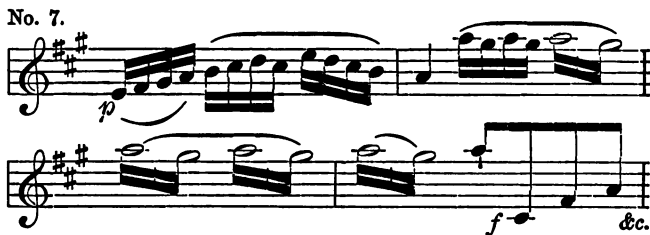
But to go back to the work itself: it possesses what the First Symphony did not exhibit to the same degree, but what is so eminently characteristic [of all the other eight,—individuality. It may be possible (if a mere amateur may be allowed the confession) to confound for a moment, in one's mind, the first movement of the First Symphony with the Overture to Prometheus, or the *Finale* with one of Haydn's *Finales*. But, with the Second Symphony, this is not possible. Each one of its four sections is distinct and individual in its own proper character, and cannot be confounded with any other movement in any Symphony, or other composition, by Beethoven or any one else. As for the *Finale*, surely, at the time it was written, it must have been nearly as astonishing as the *Scherzo*. Recollect that at that date people had never heard the *Finales* to Beethoven's Fourth or Seventh or Eighth Sympho-

nies or to the C minor, as we have. The *Finale* to Mozart's G minor was the most fiery thing in that line that the world then possessed. But *this* has got all the fire of *that*, with an amount of force and humor and abruptness that even Mozart never evinced, and that must have taken every one by surprise in 1803, and have compelled them into listening to it against their will and æsthetic judgment and sense of propriety and everything else. And then at the end — by way of *Coda*, itself a rarity in those days in any shape — comes a movement as fresh and original as it is delicious, repeating the change from D to F-sharp minor already mentioned in the Trio, and containing, at least, one passage as original and "Beethovenish" as can be found in any subsequent composition of the master's. But why talk of "parts" and "movements"? Who has time to think of them while his ears are full of such delicious sound? Even now, what can be newer or pleasanter to hear than the whole Symphony? What more delicious than the alternate lazy grace and mysterious humor of the slow movement? To this very day, eighty years after its first appearance, the whole work is as fresh as ever in its indomitable fiery flash and its irresistible strength. Were ever Fiddles more brilliant, more rampant in their freaks and vagaries, bursting out like flames in the pauses of the Wind, exulting in their strength

and beauty, than they are here,—say between the sections of the opening theme in the first *Allegro*?—



or between those of the second theme in the same movement?—



or in a similar position in the *Finale*?—



Had ever the Bassoon and Oboe such parts before? and so on throughout. No one has beaten it, nor



even Beethoven himself. Listen to it, and see if we are not right.

In some respects, the Second Symphony is the most interesting of the nine. It shows, perhaps, with peculiar clearness, how firmly and thoroughly Beethoven grasped the forms which had been impressed on instrumental music when he began to practise it; while it contains more than a promise of the strong individuality which possessed him, and, in his later works, caused him to stretch those forms here and there, without breaking the bounds which seem to be indispensable for really coherent and satisfactory composition. "The same structure," says Wagner,\* "can be traced in his last Sonatas, Quartets, and Symphonies as unmistakably as in his first. But compare these works one with another, place the Eighth Symphony (in F) beside the Second, and wonder at the entirely new world almost in precisely the same form."

The key of D major was employed by Beethoven for some of his finest works, among them the *Missa Solennis*; the Violin Concerto; the Trio for Piano-forte, Violin, and 'Cello, Op. 70, No. 1; two very remarkable Piano-forte Sonatas, Op. 10, No. 3, and Op. 28, usually called *Sonata Pastorale*, and also,

Wagner's *Beethoven*, Dannreuther's translation (Reeves, London, 1880).

if we may descend to single movements, the *Andante cantabile* of the great Trio in B-flat, Op. 97.

The Symphony was first performed on the Tuesday in Holy Week (*Char-Dienstag*), April 5, 1803, at a concert given by Beethoven in the Theatre an-der-Wien, Vienna, when the programme included also the oratorio of the *Mount of Olives* and the Piano-forte Concerto in C minor. The date of the earliest edition is March, 1804. The work was dedicated to Beethoven's very good friend, Prince Charles Lichnowsky.

SYMPHONY, IN E FLAT, NO. 3 (OP. 55).

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BEETHOVEN.

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(*HEROIC SYMPHONY*, composed to celebrate the memory of a great man. Dedicated to His Serene Highness Prince Lobkowitz by Louis van Beethoven.)

*Allegro con brio* — E-flat.

*Marcia funebre: Adagio assai* — C minor.

*Scherzo and Trio: Allegro vivace* — E-flat.

*Finale: Allegro molto, interrupted by Poco Andante con espressione, and ending Presto* — E-flat.

THIS is the third in the series of Beethoven's nine Symphonies. It is in this work that Beethoven first shows himself in his own true colossal proportions, and reveals that extraordinary union of power and tenderness, strength and beauty, humor and pathos, irregularity like the wildness of Nature herself, and obedience no less strict than hers to the

subtlest laws, which have made him so very great and have given him a place in the world beside Shakspeare.

Definite as is the title which the *Eroica* Symphony now bears, it originally had one still more definite; for it was composed in reference to an actual individual,—the great Napoleon Bonaparte. Beethoven had watched the career of Napoleon with great interest and sympathy. It was probably not so much in the character of a military hero that he admired him as for the manner in which he had raised himself in a few years to be the most prominent person in Europe, and for the power and ability with which, single-handed, he had reduced the chaos of the great Revolution into order and fitness, and had brought back order and prosperity to France when all seemed hopelessly ruined.

By the year 1802, this feeling had become so settled in Beethoven's mind that he readily fell in with a suggestion made to him—as he himself toward the close of his life admitted—by General Bernadotte, at that time ambassador from France in Vienna, that he should write a piece of music in honor of the First Consul. Beethoven was at that time, according to his usual autumn custom, living out of town, at Baden and Ober-Döbling, a few miles from Vienna; and it was there that the composition was begun. If the inscription on the manuscript of

the Symphony may be trusted, it occupied him until August, 1804. At length, however, the whole great work was completed, and a fair copy was made of it which bore the following title : —

No. 1.

Sinfonia grande  
Napoleon Bonaparte  
804 im August  
del Sigr.  
Louis van Beethoven  
Sinfonia 3 Op. 55

This copy was, it would appear, actually handed to the ambassador for transmission to the First Consul. Beethoven retained another copy which lay on the table of his workroom, and the cover of which bore the following words : —

No. 2.

Luigi van Beethoven  
  
Bonaparte

and no more. How the space between the two names was to be filled up no one knew, and probably no one dared to ask.

A change, however, for which Beethoven was not prepared, was about to take place — had indeed taken place — in Napoleon. On the 18th May, 1804, he accepted from the Senate the title of Emperor. News travelled slowly in those days, and some time probably passed before Beethoven heard of this event. When, at length, he was told of it by his pupil, Ferdinand Ries, he started up in a rage, and cried out: "After all, then, he's nothing but an ordinary mortal! He will tread all the rights of men under foot to indulge in his own ambition, and become a greater tyrant than any one." Saying which, he went to the table, seized the score, tore off the first leaf and threw it on the ground. After this, his admiration turned into hatred; and he is said never to have referred again to the connection between his work and the Emperor till twenty-two years afterward, when the news of Napoleon's death at St. Helena arrived. He then said, "I have already composed the proper music for that catastrophe," meaning the Funeral March, which forms the second movement of the Symphony,—if indeed he did not mean the whole work.

The first leaf was then recopied, and received the title quoted at the head of this notice; while the copy intended for Paris was withdrawn from the ambassador, and the words "Napoleon Bonaparte"

scraped out, though not so effectually that they cannot still be discerned. At some later time, Beethoven has written in pencil below his own name the words, "Geschrieben auf Bonaparte." The latter copy is now in the public library at Vienna, and the arrangement of the words given above is copied exactly from it.

Even under the vaguer title of Heroic Symphony one hears the work in an essentially different mental attitude from that in which one listens to the Fourth or Fifth or Seventh or any other of the nine which has not a title. It is perhaps a confession of weakness, but there can be no doubt that with the majority of hearers anything that assists the imagination to raise some image during the performance of an elaborate piece of music aids them to understand it; and, when that initiative is given by the composer himself, it is a legitimate and very material help to the hearer. But it is difficult to say what would have been the difference, if, instead of the general title, "Heroic Symphony," we had been accustomed to hear the piece with the knowledge that it was a portrait of the great Napoleon. Of course, the music would have been the same; and yet we can hardly doubt that it would have been colored much more definitely by reason of its title. How very different, for instance, would our feeling toward the Pastoral Symphony be, if it were merely

"Symphony No. 6, in F," with the titles removed from the movements, and we were "allowed to find out the situations for ourselves," according to Beethoven's original proposal! As music it would be quite as enjoyable as it now is, but it would want the added and subtle charm which every hearer of sensibility must feel from the knowledge of Beethoven's intention, from the interest (subsidiary, but yet strong) which we derive from tracing how that intention has been carried out, and from the admiration felt at the ability and taste with which it is accomplished. And so, on the other hand, with the *Eroica*, there is no doubt that in not having the original title, "Napoleon Bonaparte," affixed to the work, we do miss a certain amount of interest and enjoyment that we should have had, if it remained.

The "first subject" of the opening *Allegro*, the prevalent theme of the whole movement, ushered in by two great chords only, and given out in the 'Cellos, is but four bars long: the exquisite completion by the Fiddles (from *a*) is added merely for the occasion, and does not occur again; for, even at the *reprise* of the subject in the latter half of the movement, it is quite altered.







The "second subject" flows spontaneously out of the first. This theme is simplicity itself,—a succession of phrases of three notes repeated by the different instruments one after another, and an absolute contrast to No. 1:—

No. 2.

Musical notation for "No. 2", showing the three-note phrase repeated by different instruments. The notation is on a single treble clef staff in B-flat major. The instruments are labeled above the notes: OBOE, CLAR., FL., VIOL., OBOE, CLAR. The phrase is repeated twice. The first repetition is marked with a forte (*sf*) dynamic, and the second with a fortissimo (*ff*) dynamic. The notation concludes with a *tutti.* marking.

After this, we have a connecting passage of lively character:—

No. 3.

Musical notation for "No. 3", a lively connecting passage. The notation is on a single treble clef staff in B-flat major. The melody is characterized by rapid sixteenth-note runs. The notation begins with a forte (*f*) dynamic and concludes with a *&c.* marking.

then a third passage of the greatest beauty, more harmony than melody, and yet who shall say?—a theme which, with its yearning, beseeching wind instruments, and the three wonderful *pizzicato* notes of the Basses, goes to the inmost heart :—

No. 4.

CLAR.  
FAG.

OB. FL.

BASSES

STRINGS

*p*

*cres.*

*sf*

*sf*

*pizz.*

*pizz.*

and lastly a phrase in the rhythm of No. 1, though with different intervals and a different accent :—

## No. 5.



And there we have the chief materials of the first half of the *Allegro*. But the way they are expressed and connected,—the sunlight and cloud, the alternate fury and tenderness, the nobility, the beauty, the obstinacy, the human character! Certainly, nothing like it was ever done in music before, and very little like it has been done in the eighty years since.

The “working out” at the commencement of the second half is made out of the material already quoted, but here again nothing is the same. The fragments of the first theme (No. 1), which occupy the first twelve bars of this portion of the movement, are absolutely transformed in character. The second theme (No. 2) is altered by the addition of a run of great beauty:—

## No. 6.



the freakish passage (No. 3) is harmonized by the first subject:—

No. 7.

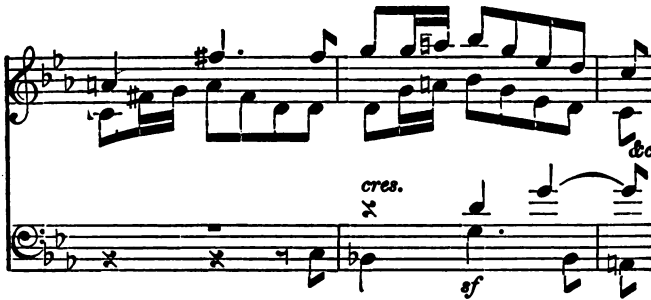
No. 7.

*ff* &c.

four notes of No. 2 are made the motive of a passage of imitation, which might be intended to show how well Beethoven could write a fugue :—

**No. 8.**

[illegible]



if we did not soon discover that he is in no humor for such displays. Later on in the work, he may have leisure to bring his counterpoint into play, but here his mood is too imperative. His thought is everything to him, the vehicle nothing. This quaintly promising little bit of counterpoint is crushed by an outburst of rage, which forms the kernel of the whole movement, in which the most irreconcilable discords of the harmony and the most stubborn disarrangements of the rhythm unite to form a picture of obstinacy and fury, a tornado which would burst the breast of any but the gigantic hero whom Beethoven believes himself to be portraying. This passage, thirty-two bars long, is absolute Beethoven. There is nothing like it in the old music; and it must have been impossible for critics who looked to the notes alone, and judged them by the mere rules of sound, without thinking of the meaning they conveyed, ever to be reconciled to it. (This, by the way, is the passage to

which Ries refers (page 79), in which Beethoven, while himself conducting, got confused by the syncopations, and threw the orchestra out so completely that they had to stop and begin again.) But the tumult suddenly ceases, as if from exhaustion. A few crisp bars in the Strings lead into a perfectly new and fresh episode in the remote key of E natural minor, in which the Oboes deliver an exquisite melody, accompanied by one almost as exquisite in the 'Cellos:—

No. 9.

Excerpt from No. 9, showing the Oboe (OBOE) and Cello (CELLO) parts. The music is in E natural minor (one sharp, F#). The Oboe part features a melodic line with syncopations, while the Cello provides a rhythmic accompaniment. The dynamic marking *sfp* (sforzando piano) is present at the end of the first system.

After a short interval, the same melody returns, this time in E-flat minor, with the most touching imitations between the various instruments:—

No. 10.

Excerpt from No. 10, showing the Clarinet (CLAR.) and Flute (FL.) parts. The music is in E-flat minor (three flats, Bb). The Clarinet part features a melodic line with syncopations, while the Flute provides a rhythmic accompaniment. The dynamic markings *p* (piano), *sf* (sforzando), and *sf* are present. The bottom system includes the instruction *sf decres. dolce.* (sforzando decrescendo dolce) and a *p* (piano) marking at the end.



And now again another new feature,—a wonderful staccato bass accompanying the original theme (No. 1), stalking over the world as none but a hero can stalk, and making us feel like pygmies as we listen to his aspiring footfalls:—

No. 11. CLAR. FL. *&c.*

FAO. *p* *sfp* *sfp* *sfp* *&c.*

Musical score for Clarinet in F and Bassoon. The Clarinet in F part is in treble clef with a key signature of two flats. The Bassoon part is in bass clef with the same key signature. The Bassoon part includes the markings *p*, *sfp*, and *&c.*

The succession of keys in which this phrase occurs is worth notice,—B-flat, E-flat minor, C minor, D-flat, D natural minor, E-flat minor, C-flat major.

We are now near the end of the “working out”; but one more surprise awaits us before the return

to the first theme and the opening of the work,—if possible more original than anything that has preceded it, and certainly entirely different from any. It is the well-known and often-quoted passage in which the Horn gives out the first four notes of the chief subject in E-flat, while the two Violins are playing B-flat and A-flat:—



All the rules of harmony are\* against it: it is absolutely wrong,—as wrong as stealing or lying,—and yet how perfectly right and proper it is in its place! And how intensely poetical! The “heroic” movement of the Basses (No. 11) has ceased; we find ourselves in the strange key of C-flat; the tumult of the day has subsided, and all is gradually hushed; the low Horns and other Wind Instruments add to the witching feeling, and a weird twilight

\*This passage has actually been altered in performance to make it agreeable to the so-called rules of music. Fétis and the Italian conductors used to take it as if the notes of the Horn were B, D—B, F. Wagner and Costa are said, though it is almost incredible, to make the Second Violins play G in place of A-flat. If Ries “narrowly escaped a box on the ears” for suggesting that “the d—d Horn-player had come in wrong,” what sort of blow or kick would Beethoven have administered for such flagrant corrections of his plain notes?



seems to pervade the scene. At length, the other instruments cease their mysterious sounds, and nothing is heard but the Violins in their softest tones, trembling as if in sleep, when the distant murmur of the Horn floats on the ear like an incoherent fragment of a dream. But it is enough to break the spell: the whole changes as if by a magic touch, and the general crash restores us to full daylight, to all our faculties, and to the original subject (No. 1). Here, Beethoven strangely makes it modulate, so as to close not in E-flat, as it did before, but in F; but it enables him to give the Horn an ample and delicious revenge for the interruption he suffered just before.

After this, we have a recapitulation of the first half of the movement, only with serious differences; and then comes a Coda, one hundred and forty bars long, and yet so magnificently fresh and original as almost to throw into the shade all that has gone before it. The beginning of this Coda is one of the most astonishing things in the whole musical art; and think what it must have been in the year 1805, when even now—familiar as it is, and after all that Beethoven himself has written since, all that Mendelssohn, Schubert, Schumann, and Wagner—it still excites one's utmost astonishment for its boldness and its poetry. This Coda is no mere termination to a movement which might have ended as

well without it. No: it is an essential part of the poem, and will be known as such. It is one of Beethoven's great inventions; and he knows it, and starts in such a style that no one can possibly overlook what he is doing. Here is a skeleton, to show the daring style of the progressions and contrasts,—from E-flat to D-flat, and from D-flat to C major:—

No. 13.  
*allegro.*

FL. *f* *p decres.* *pp* *f*

VIOLINS in 8ves. *f* *p decres.*

WIND & BRASS *f*

E-flat. *f* D-flat.

WIND & BRASS *ff* *p* *ff* *p* *ff* *p* *ff* *p*

C major.

And this again is followed immediately by another entirely new thought,—the old subject in the Second

Violins harmonized by the Basses, and with the gayest melody running its free course above, in the First Violins:—

No. 14. *pp*

The musical score is arranged in three systems, each with a Violin staff (treble clef) and a Bass staff (bass clef). The first system begins with a *pp* dynamic marking. The Violin staff contains a rapid, ascending and then descending melodic line with many beamed sixteenth notes. The Bass staff provides a harmonic accompaniment with longer, sustained notes. The second system continues this texture. The third system concludes with a *&c.* marking in the Violin staff, indicating the end of the passage.

One might go on commenting on this Coda for an hour, but it is time to stop. After all is said, the

music itself, as Schumann is so fond of insisting, is the best and only thing: the sole end of these remarks is to make that more intelligently heard and better understood.

The second movement, *Adagio assai*, is in the form of a funeral march, and bears the title of *Marcia funebre*,—the very title itself an important innovation on the established practice.\* And a march it is, worthy to accompany the obsequies of a hero of the noblest mould. The key of the March is C minor. It commences *sotto voce* with the following subject in the Strings:—

No. 14a. *sotto voce*.



harmonized in a wonderfully effective way. The melody is then repeated by the poignant tones of the Oboe, with the rhythm strongly marked by the Horns, and an accompaniment in the Strings of this nature:—

\* I do not remember any Symphony before the *Eroica* in which the slow movement bears a title.

# THIRD SYMPHONY

47

No. 15.

Oboe

Musical score for No. 15, Oboe part. The score is written on two staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes, with some measures containing triplets. The second staff continues the melody, also featuring eighth and sixteenth notes, and ends with a repeat sign and the instruction '&c.'.

which recurs more than once, and forms a characteristic feature of the movement. This is succeeded immediately by a broad melodious subject in E-flat major : —

No. 16.

STRINGS

CRCS.

Musical score for No. 16, Strings part. The score is written on two staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes, with some measures containing triplets. The second staff continues the melody, also featuring eighth and sixteenth notes, and ends with a repeat sign and the instruction '&c.'.

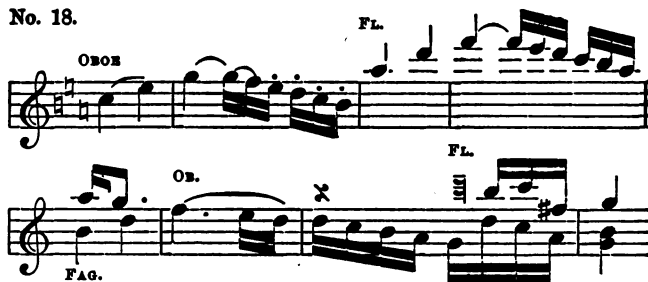
promising for the moment consolation and hope, but quickly relapsing into the old tone of grief, and ending in a phrase in the 'Cellos:—

## No. 17.



expressive of vague uncertainty and wandering in darkness. These materials are employed and developed at length, and with the richest and most solemn effect, to the end of the first portion. The poet Coleridge is said to have been once taken to hear this Symphony at the Philharmonic, and to have remarked to his friend during the March that it was like a funeral procession in deep purple; and the description is not an inadequate one of the first portion, before the grief becomes more personal and diffuse; but Coleridge must surely have said something equally appropriate of the point farther on, where—for what may be called the Trio of the March—the key changes from C minor to C major, and a heavenly melody brings comfort and hope on its wings, like a sudden ray of sunlight in a dark sky:—

## No. 18.



This delicious message is divided among the Oboe, Flute, and Bassoon in turns, the Strings accompanying with livelier movement than before. The melody has a second strain (in the Violins) well worthy to be a pendant to the first :—

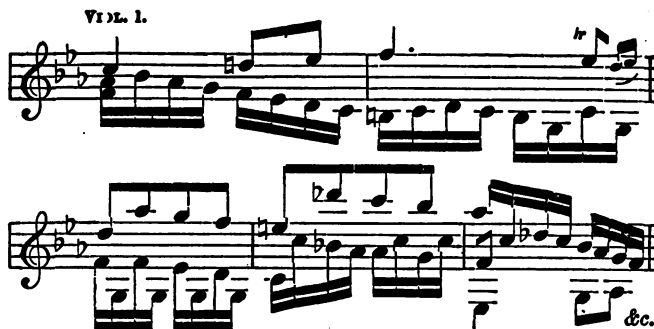
## No. 19.



After the welcome relief of this beautiful *intermezzo*, the orchestra returns to the minor key and to the opening strain of the March. It does not, however, continue as it began, either in melody or treatment, but, closing in F minor, goes off into a fugue, with a subsidiary subject (a) :—

## No. 20.





which is pursued at some length, the full orchestra joining by degrees with the most splendid and religious\* effect. We might be assisting at the actual funeral of the hero, with all that was good and great in the nation looking on as he was lowered into his tomb; and the motto might well be Tennyson's words on Wellington,—

"In the vast cathedral leave him.  
God accept him, Christ receive him!"

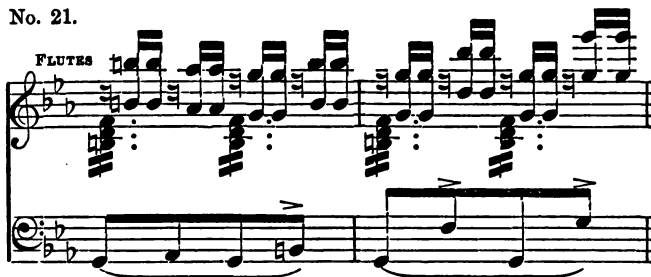
Then occurs a passage as of stout resistance and determination, the Trumpets and Horns appealing against Fate in their loudest tones, and the Basses adding a substratum of stern resolution. But it cannot last: the old grief is too strong. The original wail returns, even more hopeless than before.

\* We cannot resist the impression that this grand fugal passage was the origin of the remarkable cathedral scene in Schumann's E-flat Symphony.



The Basses again walk in darkness, the Violins and Flutes echo their vague tones so as to aggravate them tenfold, and the whole forms a long and terrible picture of distress :—

## No. 21.



But here, again, our great teacher does not leave us. Even here, he has consolation to give, though in a different strain from before. The steady march of the Strings seems to say, "Be strong, and hope will come"; and hope comes, if ever there was a speaking phrase in which to convey it:—

## No. 22.

Musical score for No. 22. The top staff is labeled 'STRINGS' and the bottom staff is labeled 'VIOL. I.'. Both parts are in a key with two flats (B-flat and E-flat) and a common time signature. The Strings play a steady march with eighth notes, marked with dynamics *f*, *decres.*, and *p*. The Violins I. play a melodic line with eighth and sixteenth notes, marked with dynamics *pp* and *p*.

This was the passage which occurred to the mind of Moscheles as he stood by the death-bed of Mendelssohn, and caught the last pulsations of the breath of his friend.\*

For the *Scherzo*, we return to the key of E-flat; and it is impossible to imagine a more complete contrast than it presents to the March. It begins *Allegro vivace, sempre pianissimo e staccato*; and, after a prelude of six bars in the Strings, the Oboes and First Violins join in this most fresh and lively tune: —

No. 23.



On further repetition, this is continued in sparkling dialogue between Violin and Flute, as follows: —



\* Life of Moscheles, vol. ii., pp. 185, 186.



and at length a fine point is made by a loud syncopated passage in unison for the whole orchestra, in which the accent is forced on to the weak parts of the bar :—



twice given ; and the first part of the *Scherzo* ends with a *Coda* containing delicious alternations of the Strings and the Wind, and a passage of unequalled lightness and grace.

The Trio, or alternative to the *Scherzo*, is mainly in the hands of the Horns, the other instruments being chiefly occupied in interludes between the strains of those most interesting and most human members of the orchestra. And surely, if ever Horns talked like flesh and blood, and in their own

natural accents, they do it here. Beginning in this playful way:—

## No. 25.

**HORNS**

*8ve lower. sf*

*cres.*

*sf*

*f*

they rise by degrees in seriousness and poetry, till they reach this affecting climax:—

**No. 26.**

**HORNS *sf***

**STRINGS *p sf***

*p*

*sf*

*p*

sf

STR. *pp*

Horns

*pp*

*pp* &c.

*sf* *dim.* *pp*

What is it that makes these last few notes so touching, so almost awful? There is in them a feeling of infinitude or eternity, such as is conveyed by no other passage even in Beethoven's music.

After the Trio, the first part of the *Scherzo* is repeated, but not exactly: it is considerably reduced at the beginning and end, and an excellent effect is produced — where the effect before seemed hardly to admit of improvement — by pushing the syncopation of the passage already quoted (No. 3) still

further on its repetition, and giving it in common time (instead of syncopated triple time), as before :—

No. 27. *Tutti.*

*Sves.*



thus absolutely altering both accent and rhythm, and creating a dislocation of the movement which is at once most humorous and startling.

The *Finale* has often been a puzzle. Some have thought it trivial, some labored, others that its intention was to divert the audience, after the too great strain of the earlier movements. We surely might have more confidence in Beethoven's genius. No one who hears it through, and allows it to produce "its own proper and intended effect"\* upon him, will be in doubt as to its meaning, or hesitate to recognize in it as "heroic" characteristics as in any other portion of the work, though revealed under different forms. The art and skill employed throughout it are great. But Beethoven never used these powers for their own sake. He must have written the *Finale* because he had something to say about his hero which he had not said in the other three movements. May not that something be discerned in the *Poco Andante* near the close,

\* Beethoven's own words — *il suo proprio, proposto effetto* — in a little preface to the Symphony, explaining how he wishes it placed in the programme.

which forms so grand a climax to the work, and to which the pages that precede it, with all their ingenuity and beauty, act as a noble introduction, rising step by step until it culminates in the very *apotheosis* of the hero?

The *Finale* consists entirely of a set of variations, thus early anticipating the method adopted in Beethoven's latest symphonic work, the Ninth Symphony. The subject chosen is an air in the *Finale* of his own Prometheus music, where it stands, as far as melody, bass, and key are concerned, as follows :—

No. 28. &c.

*p* *cres.*

*p* *ff* *p*

*h* &c.

The method which Beethoven has adopted in the treatment of this air is, as far as I am aware (though the Variation literature is of such enormous extent that it is impossible to be sure), entirely original, and very ingenious. After a short introductory passage of eleven bars to fix the key, ending with a pause on a dominant seventh on B-flat, the strings, in octaves and *pizzicato*, give out the *bass* of the melody. In Variation 1, the theme (in minims instead of staccato semiquavers) is given to the Second Violin, while the First Violin and the Bass have an independent accompaniment. In Variation 2, the theme is in the First Violin, with a triplet accompaniment in the other Strings. In Variation 3, the melody itself (all the more welcome for its contrast with the somewhat formal bass theme) enters in the Oboes and Clarinet, harmonized with its natural bass, and with a brilliant accompaniment in the First Violin, which last in its turn takes up the melody with the concurrence of the whole orchestra. The next feature is a regular fugue, commencing as follows :—

No. 29.







prolonged to great length, containing a sequence with some remarkable discords, and ending with the melody, very ingeniously introduced. This is succeeded by a florid variation for the Flute, which leads to a new theme,—a regular “second subject” for the movement (though in G minor instead of B-flat, as might be expected), led up to by a wild rush in the Flutes, Oboes, etc. :—

## No. 30.



and harmonized to some extent by the bass of the original melody (see No. 29). The second strain of

the new subject is of the same rough character as the first :—

## No. 31.



It might be the dances of a band of Scythian warriors round the tomb of the "hero" of their tribe. We then have some coquetting with the melody itself in C minor and F minor, until the fugue (No. 29) returns,—the subject inverted and accompanied in semiquavers by the First Violin :—

## No. 32.

Viol. 1.



Vi. 2.

Vi. 1.

Vi.

VIOLA *pp*

The development of this fugue is very elaborate. The original melody is introduced in a syncopated fashion :—

No. 33.

FLUTE *sf* *sf*

*p*



the bass subject is used both in its original form and inverted at the same time; and the whole rises to a noble climax on a *tremolo* pedal note, anticipating the similar effects which Beethoven was to make with even greater grandeur in the Seventh and Ninth Symphonies. At length, the orchestra again pauses on the chord of the dominant seventh on B-flat; and, the time slackening to *Poco Andante*, a new version of the original melody is introduced, to which, as already remarked, the whole preceding portion of the movement seems like a mere prelude:—

No. 34. *poco andante.*



This is given to the Oboes, richly harmonized by the Clarinets and Bassoons. It is taken up by the entire orchestra, many new features are introduced, especially a long and entirely new melody of the greatest beauty :—

No. 35.

OBOR

VIOL. in Oboes.

cres.

p

< >

and the whole of this *Poco Andante* forms a splendid passage of full harmony, set off with every orchestral device, and producing the noblest and most "heroic" impression. The close of the *Andante* is especially pathetic, and irresistibly recalls the style of parts of the March. Indeed, the inference is almost irresistible that a connection between the two movements is intended. The March represented the death of the hero and the interment of his mortal part. This *Andante* is his flight to the skies.

A short Coda, *Presto*, in which the old melody is clung to almost to the very end, finishes this most extraordinary and impressive work.

SYMPHONY No. 4, IN B FLAT (OP. 60).

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BEETHOVEN.

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*Adagio ; Allegro vivace — B-flat.*

*Adagio — E-flat.*

*Menuetto, Allegro vivace ; Trio, un poco meno Allegro — B-flat.*

*Allegro ma non troppo — B-flat.*

THE most obvious characteristic of the Fourth Symphony, which distinguishes it as a whole from the rest of the nine, is its unceasing and irrepressible brightness and cheerfulness. If we except the transient gloom of the introductory *Adagio*, and a rough burst or two in the *Finale* there is hardly a sombre bar. Beethoven must have been inspired by the very genius of happiness when he conceived and worked out the many beautiful and cheerful themes of this joyous composition. Such moments were rare in his life, and we are fortunate in having so perfect an image of one of them preserved to us.

Two years elapsed between it and the *Eroica*.

This we know from the autograph of the work, which formed one of Mendelssohn's collection, and is still in the possession of his family. It bears on the title-page the following inscription:—

Sinfonia 4ta                      1806

L. v. Bthvn.

Beethoven finished the *Eroica* in 1804; and, until the end of 1805, he must have been fully taken up with the composition of *Fidelio*, and all the trouble and tiresome business connected with the mounting of an opera. It was first brought on the stage on the 20th November, and after three performances was withdrawn till the 20th March, 1806. During that interval of four months, Beethoven had to rewrite the Overture, and bring it into the form in which we know it as the "Overture to *Leonora*." It is hardly conceivable that he can have thought or done much to anything else till that was off his mind. We know from his own memorandum that the three Quartets dedicated to Prince Rasumoffsky, which form "Opus 59," were begun on the 26th May, 1806. It was therefore probably during the summer and autumn of the latter year that he occupied himself seriously with his new Symphony. It is dedicated to Count Obersdorff, or—as in the Viennese pronunciation he would be called, and as his name is spelled in the title of the published work—Oppersdorff, probably one of the Viennese aris-

tocracy, who, like Prince Lichnowsky and Count Lobkowitz, expended their money and influence in patronizing art and artists at a time when there was no proper public to support them.

It was first performed in the spring of 1807, at a subscription concert for Beethoven's benefit, and again at a more public concert on the 15th November of the same year, and was published shortly after, in 1808. At the subscription concert just alluded to, the program is said to have included the three former Symphonies as well as the new one.

Widely different as the Fourth Symphony is from the Third, it is not less original or individual. It is lighter and less profound than the Eroica, but there is no retrogression in style. It is the mood only that is different: the character and the means of expression remain the same. Beethoven's life was one continual progress in feeling, knowledge, and power; and, in time, every one will acknowledge, what those competent to judge have already decided, that the later the work the more characteristic is it of the man. The caprice or humor which we found manifesting itself in twelve bars inserted in the *Allegro* of the Second Symphony is strong in force here. In fact, there is a passage in the working out of the first *Allegro* (bars 20 to 30 after the double bar)



which is a close pendant to that referred to. The whole of this section of the first *Allegro* is full of such drolleries, which must have been simply puzzles and annoyances to those who first heard them. How worse than odd, how gratuitously insulting, for instance, must the following long scale, apparently *apropos* to nothing, have seemed to many a hearer in 1806!—



But we need have no doubt on the point; for Weber—Carl Maria von Weber—has left his feelings on record in an article in one of the contemporary prints, in which he casts his discontent and disgust into the form of a conversation between the Instruments. It is supposed to be a dream, in which all the Instruments of the orchestra are heard uttering their complaints after the rehearsal of the new work. They are in serious conclave round the principal Violins, grave personages, whose early years had been spent under Pleyel and Gyrowetz. The Contra-basso is speaking: "I have just come from

the rehearsal of a Symphony by one of our newest composers ; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer. I'd sooner be a dancing-master's kit at once, and earn my bread with Müller and Kauer" (the Strausses of the day). The First Violoncello (bathed in perspiration) says that for his part he is too tired to speak, and can recollect nothing like the warming he has had *since he played in Cherubini's last Opera*. The Second Violoncello is of opinion that the Symphony is a musical monstrosity, revolting alike to the nature of the instruments and the expression of thought, and with no intention whatever but that of mere show-off. After this, the orchestra attendant enters, threatens them with the Sinfonia Eroica if they are not quiet, and makes a speech, in which he tells them that the time has gone by for clearness and force, spirit and fancy, "like the old masters, Gluck, Haendel, and Mozart," and that the following (evidently an intentional caricature of the B-flat Symphony) is the last Vienna receipt for a Symphony: first, a slow movement, full of short, disjointed, unconnected ideas, at the rate of three or four notes per quarter of an hour; then, a

mysterious roll of the Drum and passage of the Violas, seasoned with the proper quantities of pauses and *ritardandos*; and, to end all, a furious *finale*, in which the only requisite is that there shall be no idea for the hearer to make out, but plenty of transitions from one key to another,—on to the new note at once! never mind modulating!—above all things, throw rules to the winds, for they only hamper a genius. “At this point,” says Weber in his own person, “I woke in a dreadful fright, lest I was on the road to become either a great composer or—a lunatic.”

How odd it all sounds! Pleyel and Gyrowetz great men! Cherubini the author of sensation music! Beethoven a poor fool, and Gluck, Haendel, and Mozart his rivals, and the only models!

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The Fourth Symphony, like the First, Second, and Seventh of the nine, opens with an introduction (*Adagio*) to the first movement proper (*Allegro vivace*),—an introduction as distinct in every respect from the other three as if it were the work of another mind. It commences with, and is constructed on, the following mysterious phrase in the minor of the key, *pianissimo* in the Violin, while the key-note is held—also *pianissimo*—both above and below the Strings, by the Wind Instruments:—

## No. 2.

*Adagio.* STRINGS in unis.

Viol. 2.

BASSES *pp*

As the close of the introduction (38 bars) is approached, the tone brightens; and the *Allegro*, the first-movement proper, bursts forth in B-flat major. This is of the most bright and cheerful character throughout. The *lashing* of the chord of F as the orchestra, long detained in the *Adagio*, seems to strive to reach the principal subject, the principal subject itself, in *staccato* notes,—but how different from the *staccato* notes of the introduction!—

## No. 3.

*ff* *p*

&c.

is gayety itself; and so are the subsidiary themes, of which there is no lack,—the sportive conversation of the Bassoon, Oboe, and Flute:—

## No. 4.

BASSOON

STRINGS

OBOE

FLUTE *Sua.*

*&c.*

the equally sportive “canon in the octave” of the Bassoon and Clarinet, as near triviality, perhaps, as Beethoven could allow himself to approach:—

## No. 5.

CLAR. SOLO

BASSOON SOLO



the prominent syncopations are all of the same nature; and the movement has, as already remarked, not one sombre bar. Even the mysterious *crescendo*, in which the Drum takes so remarkable and original a part (a part which in these untechnical pages can only be hinted at), does not import any cloud of seriousness into the general picture, nor do the frequent and lengthened syncopations and forcing of rhythm, to which, after his use of them in the *Eroica*, Beethoven resorted in the present Symphony with increased predilection; and the impression left at the close of the movement is one of sunny and unbroken happiness, manifesting itself in a gay, capricious humor, which even Beethoven has never exceeded. Before leaving the *Allegro*, we are reminded of an interesting parallel between the *crescendo* just alluded to and a passage in the opening movement of the Waldstein Sonata (Op. 53), where the return from one of the subsidiary ideas to the principal subject is managed in very much the same manner that it is here, and with some similarity in the phrases employed. Such parallels are rare in Beethoven, and are all the more interesting when they do occur.

In the middle portion of the movement, the following beautiful melody is introduced as an accompaniment to the principal *staccato* subject, to which it forms the finest contrast:—

No. 6. 1ST VIOLIN & CELLO in *Spec.*

The musical score is for a section titled 'No. 6. 1ST VIOLIN & CELLO in *Spec.*'. It features four staves. The top staff is for the 1st Violin, the second for the Bassoon, the third for the 1st Cello, and the fourth for the 2nd Cello. The key signature is one flat (B-flat). The 1st Violin and 1st Cello parts play a melody of eighth notes. The Bassoon and 2nd Cello parts play a pizzicato accompaniment of eighth notes. The 2nd Cello part ends with '&c.'.

(Notice the charming *pizzicato* notes of the Bases.)

This delicious tune is given five times consecutively by alternate Wind and String, and then, when one has become fondly attached to it, vanishes, and is never heard again,—a good instance of Beethoven's power of repression.

The second movement (*Adagio*) is not only an example of the celestial beauty which Beethoven

(the deaf Beethoven!) could imagine and realize in sounds, but is also full of the characteristics of the great master. It opens with a bar containing three groups of notes:—

No. 7. *Adagio*.



which serve as a pattern for the accompaniment of a great portion of the movement, and also as a motto or refrain,—a sort of catch-word, which is introduced now and then by itself with great humor and telling effect,—now in the Bassoon, now in the Bases, now in the Drum, whose two intervals may indeed have suggested its form. In its capacity of accompaniment figure to the heavenly melody of the principal subject, it is most lulling and soothing: when used by itself, it overflows with humor.

The principal melody just alluded to is as follows :

No. 8.





It will be observed that it is almost entirely in consecutive notes, like the melody of the slow movement in the B-flat Trio, two prominent melodies in the *Andante* of the Pastoral Symphony, the chief subject of the concluding movements in the Choral Symphony, and others of Beethoven's finest tunes. The ending of this melody on the fifth of the key, instead of on the key-note, "gives it, as Sir G. A. Macfarren has prettily said, "an air of inconclusion, as if its loveliness might go on forever."

A second melody, more passionate, though hardly less lovely than the first, is as follows : —

No. 9. CLAR.



In both these cases, as if the great master knew what beautiful tunes he had made, he has marked them with "*cantabile*," a word which he seems only to employ when it has a special significance.

We have already noticed a coincidence between a passage in the first movement and a portion of one of Beethoven's Piano-forte Sonatas. The *Adagio* furnishes an example of another in the course of the

second subject last quoted; the corresponding passage being in the *Adagio* of his Sonata for Piano and Violin in A (Op. 30, No. 1), where the violin figure which in the Symphony:—

No. 10. CLAR.



forms so lovely an accompaniment to the melody of the Clarinet, is more than foreshadowed by the Piano. The two movements have other points of likeness, which make them worth comparison by the student; and it should be remembered that the Violin Sonatas were published early in 1803, three years before the composition of the Symphony.

The Minuet ("minuet" again, after the "scherzo" of the *Eroica*) is remarkable, among other things, for its unlikeness to a minuet, for its frequent syncopations, and the way in which a phrase of common time is forced into 3-4 rhythm, a contrivance by which great strength and piquancy are imparted to the passages.

No. 11. Tutti.





The second section continues in the same vein, and introduces a phrase that is at once harmony and melody:—

No. 12. FAG. & CELLO



and which leads back into the resumption of the first theme.

The Trio (a trifle slower) with the melody in the Wind Instruments, as in the Trio of the Eroica, and the saucy interruptions of the Violins:—

No. 13.

OBOES

VIOLIN



is not only a delicious contrast to the Minuet, as well as one of the tenderest and most delicate things in music (full of delicate confidences), but is also peculiar in being repeated a second time (instead of appearing only once, after the usual custom),—a step which Beethoven appears to have first taken on this occasion, which he also adopted in the Seventh Symphony, and which probably gave a hint for the two trios in Schumann's Symphonies, Mendelssohn's Cornelius March, etc. Notice the charming *inquiry* with which the Horns end this movement,—“as if,” says Schumann, “they had one more question to put”:—

No. 14.

STRINGS HORN

But lively, serene, and piquant as are these three movements, they are all surpassed by the *Finale*, which is the very soul of spirit and irrepressible vigor. Here, Beethoven limits the syncopations and modifications of rhythm which are so prominent in the first and third movements, and employs a rapid, busy, and most melodious figure in the Vio-

lins, which is irresistible in its gay and brilliant effect; while the movement, as a whole, is perfectly individual and distinct from that of the first *Allegro*.

The figure alluded to begins the movement as follows:—

## No. 15.



and is made especially characteristic by the rhythm of its last notes:—

## No. 16.

STRINGS

a

CLAR. & OBOE

a &c.

The last four bars, and especially the last three notes (*a*) of the phrase, having a remarkable way of staying in one's ear. At the beginning of the second half of the *Finale*, after the repeat, the semi-quaver violin passage is extended and played with in a charming way. Besides this subject there is a second, beginning as follows:—

## No. 17.

OBOE  
*p dolce.*  
 FLUTE  
*p*  
 STRINGS  
*&c.*

This musical score for No. 17 consists of three staves. The top staff is for Oboe, the middle for Flute, and the bottom for Strings. All staves are in G major (one sharp) and 4/4 time. The Oboe part begins with a half rest followed by a series of eighth and sixteenth notes, marked *p dolce.* The Flute part enters with a half note, followed by eighth and sixteenth notes, marked *p*. The Strings part enters with a half note, followed by eighth and sixteenth notes, marked *&c.*

full of obstinate syncopations, and continued at greater length than usual, with a more than ordinary flow of mingled melody and humor, and ending in this fresh and sportive phrase:—

## No. 18.

VIOL. &amp; FLUTE

VIOL. & FLUTE  
*p*  
*&c.*  
*cres.*  
*&c.*

This musical score for No. 18 consists of three staves, all for Violin and Flute. The staves are in G major (one sharp) and 4/4 time. The first staff begins with a half rest followed by eighth and sixteenth notes, marked *p*. The second staff continues the melody with eighth and sixteenth notes, marked *&c.* The third staff continues the melody with eighth and sixteenth notes, marked *cres.* and *&c.*

We will not particularize the many other features of this beautiful and irrepressible *Finale*, but will only mention one specially interesting passage close to the end, in which Beethoven says "*Adieu*" in a tone full of affection, as unmistakably as if he had couched it in words:—

SYMPHONY, NO. 5, IN C MINOR (OP. 67).

---

BEETHOVEN.

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*Allegro con brio.*

*Andante con moto.*

*Allegro.*

*Allegro; presto.*

THE C minor Symphony is often spoken of, and still oftener regarded, as if it were a miracle of irregularity, and almost as if in composing it Beethoven had abandoned all the ordinary rules which regulate the construction of a piece of music, put down whatever came uppermost in his mind, and, by the innate force of genius, produced a miraculous masterpiece which seized the world with admiration and has kept it in astonishment ever since. Even M. Berlioz speaks of it as "the first of the nine in which Beethoven gave free reign to his stupendous imagination, and rejected all foreign aid and support whatever. His first, second, and fourth Symphonies are constructed on the old form. . . . In the Eroica, the limits are enlarged. . . . But, on the other hand, the Symphony in C minor appears to me to be the direct and unmixed product of the genius of its



author, the development of his most individual mind, . . . while the forms of both melody and harmony, of rhythm and instrumentation, are as new and original as they are powerful and noble." M. Fétis further characterizes Beethoven's style as a kind of improvisation rather than composition, meaning thereby, apparently, some wild, lawless mode of proceeding, which, because he was a transcendent genius, happened to come out all right. Such ideas are simply contrary to facts, and highly misleading. Whatever he was in actual improvisation at the piano-forte, Beethoven with the pen in his hand was the most curiously tentative and hesitating of men. Those who know his sketch-books tell us that he never adopted his first ideas; that it is common to find a theme or a passage altered and repeated a dozen or twenty times; that those pieces which appear to us the most spontaneous have been in reality most labored; that the composition grew under his hand and developed in unintended directions, as it did, perhaps, with no other composer; and that it almost appears that he did not know what the whole would be until the very last corrections had been given to the proof-sheets. So much for the idea of sudden inspiration. As for that of irregularity, it may surprise the reader to hear that the C minor Symphony is from beginning to end as strictly in accordance with the rules which govern the production of ordi-

nary musical compositions as any Symphony or Sonata of Haydn or Wanhall. These rules are nothing arbitrary. They are no *fiat* or *dicta* of any single autocrat, which can be set at naught by a genius greater than that of him who ordained them. They are the gradual results of the long progress of music, from the rudest *Volkslieder*, from the earliest compositions of Josquin des Prés and Palestrina, gradually developing and asserting themselves as music increased in length, and as new occasions arose, as instruments took the place of voices, as music strayed outside the Church, and allied itself to the world, but as absolute and rigorous and imperative as the laws which govern the production of an oak or an elm, and permit such infinite variety of appearance in their splendid and beautiful forms. In fact, they are not *rules*, but *laws*; and it is only an unfortunate accident that has forced the smaller term upon us instead of the greater.

The first movement of Beethoven's C minor Symphony is framed as exactly on these laws as is the first movement of his C major Symphony (No. 1). Its opening subject is in the key of C minor, and is quickly answered by a second subject in the key of E-flat, the relative major, in which key the first section of the movement ends. That section having been repeated, we go on to the working out, by no means long, and confined for its materials entirely to

the two subjects already furnished. Then comes the *reprise* of the opening, with the usual changes of key, a short coda, and the movement is at an end! In fact, it is much stricter in its form than the opening movement of the Eroica, which has two important episodes, entirely extraneous, in the working out, and where the *reprise* is by no means an exact repetition of what has gone before. No, it is no disobedience to laws that makes the C minor Symphony so great, no irregularity or improvisation, but it is the striking and original nature of the thoughts, the direct manner in which they are expressed, and the extraordinary energy with which they are enforced and reinforced and driven into the hearer, hot from the mind of their author with an incandescence which is still as bright and as scorching as the day they were forged on his anvil. It is these that make the C minor Symphony what it is and always will be.

The Symphony, though now known and fixed as No. 5, was not always so. In the programme of the first concert at which it was performed, 22d December, 1800, in the Vienna Theatre, it is not only preceded by the Pastoral Symphony, but it is given as No. 6; while the Pastoral, now No. 6, is designated as No. 5, and the same thing was done in Vienna, as late as 1813.

The two were completed together, during the summer of 1808, as the two later and almost greater

twins, Nos. 7 and 8, were in that of 1813, and as the third pair would have been in 1817, had they ever come to the birth,—had Beethoven's offer to Ries for the Philharmonic Society been carried out. But there is no doubt that the C minor has the priority of the two.

True, the autograph manuscript, once, like so many of Beethoven's finest autographs, in the possession of Felix Mendelssohn, bears neither date nor number, and has simply the words "Sinfonie da L. v. Beethoven" scrawled on it in red chalk. But that of the Pastoral Symphony is numbered 6th, both in Italian and German, in Beethoven's own hand; and the score and parts of each published in April, 1809, are numbered as we are accustomed to.

The two were brought out together, and each is jointly dedicated (on the "parts") to the Prince Lobkowitz and Count Rasumoffsky, noblemen who held a high place among Beethoven's patrons. The Prince's name likewise appears on the title-page of the Eroica Symphony, of the first six string quartets, and of the Quartet in E-flat (op. 74); while the Count enjoys a safe eternity in the three immortal works which will be known as the "Rasumoffsky Quartets" as long as there are four artists in the world capable of playing them.

But, though the two were completed so nearly together, there is reason to believe that the C minor

Symphony had occupied the mind of its composer longer than the Pastoral. The actual composition of the first two movements appears to date from 1805, the time when Beethoven was also at work on the Piano-forte Concerto in G major; but we have authority of Mr. A. W. Thayer for saying that the themes of both the first and second movements were noted down as early as 1800 or 1801. As the first Symphony, so different in its gentle grace from the vigorous abruptness of the No. 5, was written in 1800, this is very remarkable.

In speaking of the opening notes of the work, some years after its composition, Beethoven is reported to have said, "So pocht das Schicksal an die Pforte,"—"That is how fate knocks at the door"; and the phrase is a fitting text for a movement so full of the struggle of life,—of conflicts and victories, and laments and triumphs, and happiness. One has neither the obligation nor the temptation, as in the case of some of the other Symphonies, to attach any definite meaning to the music or to construct any picture out of it. It is enough that it touches one's deepest and most sombre feelings, and hurries one along unresistingly on its tremendous current. That the actual notes above named were those of a bird which Beethoven heard in the Prater is quite possible; but, like the four notes which form the groundwork of the *Allegro* of the Violin Concerto,

and were suggested by the repeated knocks of a man shut out of his house in the dead of the night, the fact only shows how vast is the transmuting power of imagination. Such themes are like the magic ball of the fairy story, which opens at the word of command, and pours forth whole kingdoms and nations, cities, villages, mountains, rivers, armies, and myriads of people.

*Allegro con brio.*—The two subjects which provide the materials for this movement are as follows: first, the opening one:—

No. 1.



and next the counter-theme, a simple phrase of eight notes, beginning at (a), introduced by the horn,

No. 2.

and accompanied by the Basses in the rhythm of the former theme. It is given out by the Violins, and

is repeated first by the Clarinet and then by the Oboe.

As an instance of the crude and commonplace form in which ideas that were ultimately to become his boldest first entered Beethoven's head, we quote the first of the above two subjects (No. 1), as it appears in the sketch-book in its earliest form:—

No. 3. *sinfonie, allegro presto.*



The *Andante con moto* is in the key of A-flat (as that of Mozart's G minor is in the key of E-flat). The subject is given out by the Tenors and 'Cellos in unison, with a simple accompaniment *pizzicato*, in the Double Basses:—

## No. 4.



This is followed by a phrase for the Flutes, Oboes, Clarinets, and Bassoons, with its echo in the Violins:—

## No. 5.



There is then a second melody, which at first appears to be meant as a second strain to the first theme:—

## No. 6.





though it negatives that idea by ending in C major. The bulk of the movement consists of repetitions of these three themes, with varieties in their forms and accompaniments. On the last repetition of that quoted as No. 5, Beethoven, by a slight alteration of the notes, a trifling extension of the phrase, and a management of *nuance* all his own, has produced one of the most pathetic and beautiful effects possible : —

No. 7.



Directly after this touching farewell, as if ashamed of being seen with the tears on his cheek, he urges the Basses into *crescendo* arpeggios, and ends the movement with a loud crash and an ordinary cadence.

The drollery of the *Andante* is almost as striking as its grace ; and nowhere is this more conspicuous than in a place where Beethoven has indulged his humor and his caprice by stopping the flow of the melody for eight bars to introduce a passage of mere pleasantry, which to those who first heard it must have seemed only vanity and vexation of spirit, though we should now be very sorry to spare it : —

92  
No. 8.

FIFTH SYMPHONY

STRINGS *p*

VIOL. I. & VIOLA. *p*

CELLOS two SVCS. lower. *p*

OBOE

&c.

Other passages of the same kind occur in the *Andante*, all examples of that determination to do what he liked, of which an early instance is noted in the first movement of the Second Symphony. But none are so flagrant as that here quoted. These are the violences of a great genius. "A poet," says Spenser, "thrusteth into the midst, even where it most concerneth him"; and so does a composer. And it is the part of his hearers to listen until his "thrusts" convey their intended effect, and engender the "concern" which originated them.

If the form in which the opening subject of the first movement first appeared in the sketch-book

was commonplace, that in which the subject of the *Andante* stands there is even more so:—

No. 9. *Andante quasi menuetto.*



It is almost impossible to realize that these monotonous, uninteresting notes can, by incessant thought and polishing, have been brought into the fresh and striking form in which we have them in the Symphony.

“The *Scherzo*,” \* says M. Berlioz, “is an extraordinary composition. The very opening,

No. 10.



though containing nothing terrible in itself, produces the same inexplicable emotion that is caused by the gaze of a magnetizer. A sombre, mysterious light pervades it. The play of the instruments has something sinister about it, and seems to spring from the same state of mind which conceived the scene on the Brocksberg in *Faust*. A few bars only are *forte*: *piano* and *pianissimo* predominate throughout. In

\* The third Movement (*Allegro*).



with all possible lightness, while the rest of the orchestra maintains its stagnation:—

No. 13.

The musical score for No. 13 is presented in two systems. The first system features three staves: Violins (top), Drums (middle), and Cellos & Basses (bottom). The Violins staff begins with a *ppp* dynamic marking. The Drums staff begins with a *pp* dynamic marking. The Cellos & Basses staff begins with a *pp* dynamic marking. The second system continues the same three staves. The Violins staff ends with a *dc.* marking. The Drums staff continues with a *pp* dynamic marking. The Cellos & Basses staff continues with a *pp* dynamic marking.

“The Drums sound C, since C minor is the key of the movement; but the chord of A-flat, so long held by the strings, forces another tonality on the ear, and we are thus kept in doubt between the two. But the Drums increase in force, still obstinately keeping up both note and rhythm. The Fiddles have by degrees also fallen into the rhythm, and at length arrive at the chord of the seventh on the dominant (G), the Drums still adhering to their C:—

## No. 14.

Musical score for No. 14. The score is written for piano (pp) and drum. The piano part is in the bass clef, and the drum part is in the treble clef. The key signature has two flats (B-flat and E-flat). The tempo is marked *pp* (pianissimo). The drum part is marked *cres.* (crescendo). The piano part consists of a series of eighth notes, and the drum part consists of a series of eighth notes. The score is divided into two systems, each with five measures.

“At this point, the whole orchestra, including the three Trombones hitherto silent, bursts like a thunder-clap into C major, and into the triumphal march which forms the commencement of the *Finale*: —

## No. 15.

Musical score for No. 15. The score is written for the full orchestra. The key signature has two flats (B-flat and E-flat). The tempo is marked *ff* (fortissimo). The score is divided into two systems, each with five measures. The first system is marked *ff* FULL ORCHESTRA. The second system is marked *dc.* (decrescendo). The score consists of a series of eighth notes and quarter notes.

"The effect of this transition is obvious enough to the ear, though it may be difficult enough to explain it to the reader. With reference to it, it is sometimes said that Beethoven has, after all, only made use of the common expedient of following a soft passage in the minor by a burst in the major; that the theme of the *Finale* is not original; and that the interest of the movement diminishes instead of increases as it goes on. To which, I answer that it is no reflection on the genius of a composer that the means he employs are those already in use. Plenty of other composers have used the same expedients; but nothing that they have done can be compared for a moment to this stupendous pæan of victory, in which the soul of Beethoven, for the moment freed from its mortal drawbacks and sufferings, seems to mount to heaven in a chariot of fire."

The subject of which we have here given the commencement is very long,—a burst of melody, twenty-four bars in length. It ends in a more definite figure,

No. 16.



which again conducts to the second subject proper, in the key of G:—

## No. 17.



After this, we arrive at the end of the first section. That section is repeated. Then comes the working out, in the course of which a most important and effective episode occurs in the reintroduction of the passage quoted in Nos. 13 and 14, with its characteristic rhythm. It is practically the same as that passage, though, except for a few bars at the close, the Drum is omitted; and it forms a most effective preparation for the return of the principal theme (No. 15) and the repetition of the first portion of the movement.

Before concluding, we may say that there is no truth whatever in the story sometimes promulgated, that the *Finale* was originally intended by its author for the *Eroica*. Such an idea is neither true in fact nor just in sentiment. The sketch-books lend it no countenance; and the *Eroica* has its own *Finale*, which, to those who hear it aright, is a fitter apotheosis for its hero than that of the fifth.



## SYMPHONY IN F, NO. 6 (OP. 68).

(Pastoral.)

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BEETHOVEN.

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1. *Allegro ma non troppo.*— *The cheerful impressions excited on arriving in the country (F major).*
2. *Andante molto moto.*— *By the brook (B-flat).*
3. *Allegro.*— *Peasants' merry-making (F major).*
4. *Allegro.*— *Storm (A-flat).*
5. *Allegretto.*— *The shepherds' song; glad and thankful feelings after the storm (F).*

THE Pastoral Symphony is the greatest piece of "program music"—music in which the endeavor is made to represent a given scene or occurrence by the aid of instruments only, without the help of voices—yet composed. Such music is now so common, and we are so accustomed to the "Italian" and "Scotch" Symphonies of Mendelssohn; the Overtures to *A Midsummer-Night's Dream*, *Fingal's Cave*, *Calm Sea and Prosperous Voyage*, by the same composer; the *Consecration of Sound*, and "Seasons" Symphonies by Spohr; Raff's *Lenore*, etc., that we forget that the practice is a modern one, a thing of

our own times. Like most musical innovations that have kept their ground, if it did not originate in Beethoven, it was at least first successfully practised by him; and, after he had once opened the path, there was no help but to follow it. When Frederick Schneider, a stout old musical Tory, was complaining (says Schubring) of the modern tendency to program music, Mendelssohn maintained that, since Beethoven had taken the step he did in the Pastoral Symphony, it was impossible to keep clear of it. And Mendelssohn carried his convictions into practice in the glorious program overtures just named, which will surely maintain their ground as long as the Pastoral Symphony itself.

In the Pastoral Symphony, Beethoven has fortunately indicated the images which were before his mind; though even these, with admirable intuition and judgment, he has restricted by the canon with which he heads the description of the Symphony given in the program of his concert of December 22, 1808, at which it was first produced,—a canon fixing for ever the true principles of such compositions: "*Pastoral Symphonie: mehr Ausdruck der Empfindung als Malerey*,"—"more expression of feeling than painting," or, to render it freely, "rather the record of impressions than an actual representation of facts." The following is Beethoven's program complete, as far as relates to this Symphony.

It will be observed that the titles of the movements differ slightly from those given in the published score and printed at the head of these remarks:—

PASTORAL SYMPHONY. Mehr Ausdruck der Empfindung als Malerey (more expression of feeling than painting).

1stes Stück. Angenehme Empfindungen welche bei der Ankunft auf dem Lande in Menschen erwachen. (1st Piece. The pleasant feelings aroused in the heart on arriving in the country.)

2tes Stück. Scene am Bach. (2d Piece. Scene at the brook.)

3tes Stück. Lustiges Beysammenseyn der Landleute: fällt ein

4tes Stück, Donner und Sturm: in welches einfällt

5tes Stück, wolthätige mit Dank an die Gottheit verbundene Gefühle nach dem Sturm. (3d Piece—Jovial assemblage of country folk; interrupted by 4th Piece—Thunder and rain; to which succeeds 5th Piece—Feelings of love to man and gratitude to God after the storm.)

It appears, however, from a book of sketches for the first movement, formerly in the possession of Aloys Fuchs, and now in the British Museum, that it was not originally Beethoven's intention to give

any clew to the contents of the Symphony beyond the general title of "Sinfonie characteristica. Die Erinnerungen von der Landleben,"—"Characteristic Symphony. Recollections of country life"; for he has scrawled a note on the side of one of the early pages to the effect that "the hearer is to be allowed to find out the situation for himself." As, however, the sure result of his putting anything down in his sketch-book is that it is immediately superseded by some change or new idea, so, in this case, he has altered his mind. And certainly to our advantage; for there can be no doubt that one derives more enjoyment from having a clew to his intention, than if he had simply entitled the work "Symphony No. 6, in F," or had even gone a step further, and given it the general vague heading just quoted.

The Symphony opens without introduction or other preliminary—not even a full chord—with the principal theme in the Violins, as sweet and soft as the air of May itself, with buds and blossoms and new-mown grass:—



This phrase may be almost said to contain in its own bosom the whole of this wonderful movement (512 bars long). As the piece proceeds, each joint (so to speak) of the theme germinates, and throws off phrases closely related to itself in rhythm or interval. It would be difficult to find in art a greater amount of confidence, not to say audacity, than Beethoven has here furnished by his incessant repetition of the same or similar short phrases throughout this long movement; and yet the effect is such that, when the end arrives, we would gladly hear it all over again. As an instance of this boldness in repetition, we may quote a phrase of five notes:—



formed out of the theme, which first occurs at the sixteenth bar, and is then repeated no less than ten times consecutively. At the 116th bar, a somewhat similar phrase:—



is carried on for twenty bars. After the repeat, at bar 150, another subject, also formed out of the first theme :—

No. 4. VIOL. I.



is given out by the Violins, and thenceforward is almost continually present. (This, by the by, is quoted by Schindler as being a phrase of national Austrian melody.) Even so simple a feature as :—



is made to recur continually. I believe that the delicious natural May-day, *out-of-doors* feeling of this movement arises in great measure from this kind of repetition. It causes a monotony (which, however, is never monotonous), and which, though no *imitation*, is akin to the constant sounds of nature,—the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects.

Another instance of the same persistent rhythm is the following subsidiary subject, when the String

and Wind Instruments answer each other in charming soft rivalry :—

## No. 6. VIOLIN.

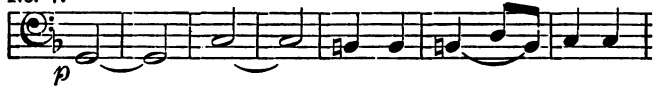


## OBOE.



The chief exception to this recurring motion is formed by the second subject proper of the movement, given out first in the 'Cellos :—

## No. 7. CELLO.



and then appearing in instruments of higher register :—

## No. 8.

## FLUTE.



a subject which, though allied to the others in tone and feeling, is in different rhythm. The manner in which the long notes of this beautiful phrase keep building themselves up one over the other, and the monotony into which it falls at last without power of escape, in the arpeggios, are too charming.

In the second movement (in B-flat), "*Andante molto moto*,"—at the brook,"—the tone of the picture changes. We are still out of doors, in all the glories of summer, amid all the busy "noise of life" swarming on every sense; but the character has distinctly altered, and is more pensive and full of repose. Throughout the whole movement (139 bars), almost without intermission, an accompaniment is kept up in the lower Strings, which, commencing as follows:



is almost immediately quickened into semiquavers:—





which are treated in various figures as the movement proceeds. This substratum of delicious sound doubtless represents the brook, or rather (in obedience to Beethoven's canon) the prevailing impression caused by the murmur of the water, more than any attempt to imitate its actual sound. Above it and through it are heard various *motifs*, none of which, again, are directly imitative, though all suggesting the delights of the life of nature. The first of these, with which the movement opens in the First Violin, begins as follows:—

No. 11. VIOL. I.



Then follows a series of shakes, on the upper B-flat and C, accompanying the first phrase of the *motif* just quoted, and becoming a very important feature as the movement progresses. Next, we have the following lovely phrase, given out like the others, first in the First Violin, the graceful and soothing flow of which is heard successfully in the Clarinets, Flutes, and Oboes, and which has a very character-

istic part assigned to it at the close of the movement : —

## No. 12. VIOL. 1.



Then a perfectly delicious passage, the lazy, deliberate grace of which well befits the summer climate around us : —

## No. 13.



Next, if possible still more graceful, is the following haunting tune brought in by the Bassoons, and used throughout the entire orchestra, by instrument after instrument, as if its composer could not forsake its lovely form : —

No. 14.



The imitation, or rather caricature, of the nightingale, quail, and cuckoo, which ends this movement, Beethoven himself has told us was intended as a joke. But it was hardly necessary that he should tell us so. It is obvious that the passage, eight bars in length, is one of those droll, capricious interpolations, which may be noticed in each Symphony, from the Second onwards, put in in defiance of any consideration but his own absolute will. It is more wilful and defiant here than ever, because it is more strange, and in direct transgression of the canon which he had laid down against it, and which we have already noticed. The parody is of the broadest and barest description. There is no attempt made to imitate the *effect* of the birds' voices, though the intervals of their songs may possibly be correct. It is a practical joke of the most open kind. And yet how the musician triumphs over the humorist! How completely are the raw travesties of nightingale, quail, and cuckoo atoned for and brought into keeping by the lovely phrase (*a*) with which Beethoven has bound them together, and made them one with the music which comes before and after them : —

Just so in the arabesques of the great Italian painters do the feet and tails of the birds and dragons and children, which appear among the leaves, run off into lovely tendrils, curving gracefully round and connecting the two definite forms from which they spring with the vaguer foliage all around.

No. 15.

QUAIL.

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system features a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a series of notes and rests, with a small 'x' mark above the first measure. The second system features a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a series of notes and rests, with a small 'x' mark above the first measure. The third system features a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. It contains a series of notes and rests, with a small 'x' mark above the first measure. The score is labeled with 'NIGHTINGALE.' under the first system, 'CUCKOO.' under the second system, and 'STRINGS.' under the third system. The score ends with '&c.' in the right margin of the third system.

NIGHTINGALE.

CUCKOO.

STRINGS.

&c.

So far, we have had to do with nature: we now turn to the human beings who people this delicate landscape. The sentiment at once completely changes, and we are carried from graceful and quiet contemplation to rude and boisterous merriment. The third movement—answering to the usual *Scherzo*, though not so entitled—is a village dance, or fair. The instruments most prominently heard are appropriately the Flute, the Oboe, and Bassoon. The Strings begin:—

No. 16.



but the Flute and Bassoons enter after a very few bars, and the Oboe shortly after. There is a delightfully rustic cast about it all: the close of one portion of the melody:—

No. 17.



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the false accent with which the Oboe starts the second section :—

No. 18. OBOE.

VIOLINS. etc.

etc.

to the quaint accompaniment of the two Fiddles (we seem to see the village players thumbing away), are all in exquisite keeping, and it is not too much to believe that the whole has a "foundation in fact." Indeed, the passage in which the Oboe and Bassoon are accompanied by a kind of bagpipe-drone on the Violins is said to be an intentional caricature of a band of village musicians whom Beethoven heard at a tavern near Heiligenkreuz ; and the irregular, halting rhythm in the Bassoon shows how drunk the player was :—

No. 19. BASSOON.

etc.

The next movement — *Allegro*, 2-4 (answering to the Trio of the *Scherzo*) — is said to represent a fight

among the dancers, though indeed it may just as well be a rough dance :—

No. 20. WIND.

The musical score for No. 20, WIND, is presented in two systems. The first system consists of two staves. The top staff is for the Wind section, written in treble clef with a key signature of one flat (B-flat). It contains five measures of music, each marked with a forte dynamic (*sf*). The bottom staff is for the Strings section, also in treble clef with a key signature of one flat. It contains five measures of music, each marked with a fortissimo dynamic (*ff*). The second system also consists of two staves. The top staff is for the Wind section, with five measures marked *sf*. The bottom staff is for the Strings section, with five measures marked *sf*. The word "STRINGS." is written below the first measure of the bottom staff in the second system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The storm which bursts upon the revels and quarrels of the peasants would require a whole pamphlet for its adequate illustration and encomium. It is as distinct an addition to the usual four movements of the Symphony as the Cathedral Scene in Schumann's third or "Rhenish" Symphony is. Fortunately, it needs no commentary, but is so grandly and broadly written that the hearer has but to surrender himself to the impressions of the moment, as the splendid war of the elements rages before him. One

or two favorite passages may, however, be cited, such as the following bold progression :—

No. 21. STRINGS in *Ses.*



or this other, in which the Basses virtually go down through three octaves, with the Violins in arpeggios of double notes above them,—curiously simple means for the immense effect produced !

No. 22.

CELLOS & BASSES.

Mention has often been made of the truth to nature shown in the mysterious lull before the storm reaches its climax (where the chromatic scales are first introduced) ; of the picturesque beauty of the final clear-



ing off of the tempest (First Oboe solo, with Second Violin in octaves):—



and of the strip of blue sky (final scale upwards of the Flute):—



It is perhaps not generally known that a distinct prediction of this storm is to be found in the “*Introduction — Allegro non troppo*” to Beethoven’s Prometheus music (between the Overture and the “*Poco Adagio*, No. 1”). Indeed, in some portions, the one might almost be a rough draft of the other. The fact is all the more interesting because of the rare occurrence of such repetition in this original and careful master.

There is no pause between the end of the storm and the final *Allegro*, expressive of the pleasure and gratitude of those who have escaped the tempest. It opens with a *jodel* or *ranz des vaches*, begun with—

out intermission by the Clarinet, and repeated by the Horn. The horn passage may be noticed because it is founded on a solecism in harmony, for which, in this and other places, Beethoven has been much censured by Oulibischeff, Fétis, and other conservatives of the old school, but which in the music of our own times has been carried to lengths of which Beethoven can hardly have dreamt.

No. 25. CLARINETS

The image displays two systems of musical notation. The first system is for Clarinets, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with sustained notes. The dynamic marking 'pp' (pianissimo) is indicated below the bass staff. The second system is for the Horn, also with treble and bass staves. The treble staff continues the melodic line, marked with '&c.' (and so on). The bass staff provides the harmonic accompaniment, also marked 'pp'. The word 'HORN' is written above the treble staff.

The offence consists in his employing the "tonic" and "dominant" harmony together,—at the same time. In this case, the Viola holds the bass notes G and C (of the chord of C, the "dominant" of F), while the Violoncello has the notes C and F (the chord of the "tonic" F), the Horn at the same time

sounding the same notes as the Viola. The effect of such combinations depends materially on the way in which the instrumentation is managed,—a strong point with Beethoven; but our ears are accustomed to this combination, and it sounds all right,—that is, *it conveys the impression which Beethoven intended it to convey*, and which is obviously better than that conveyed by the alteration of M. Fétis, who has actually taken upon himself, in print, to improve this passage to suit the ears of his own generation, naively remarking that, “with these alterations, the effect would be excellent.”

The *ranz des vaches* leads into the first and chief theme of the *Finale*—the Hymn of the Shepherds—as follows:—



which is treated as Beethoven knew how to treat it, with accompaniments of various figures in rapid passages. It is relieved by a charming subsidiary melody:—

## No. 27.



and that again is followed by the second subject proper (in B-flat) for the Clarinets and Bassoons, quite in character with the rest : —

No. 28. CLAR. *dolce.*

and the movement closes with the original *jodel* in the Horns.

The Pastoral Symphony was composed in the environs of Vienna in 1808 (obviously in the summer), either immediately before, after, or at the same time with the Symphony in C minor. It was first performed at a concert given by Beethoven on Thursday, the 22d December of the same year, in the imperial private theatre at Vienna. It stood first in the program, and was described in the announcement as follows: "Eine Symphonie unter dem Titel: Erinnerung an das Landleben, in F dur (No. 5)." The program also included the G major Piano-forte Concerto played by the composer; the Symphony in C minor (given as "No.

6"); the Choral Fantasia; and other pieces of Beethoven's composition, "quite new, and never before heard in public." The confusion between the priority of the C minor and Pastoral Symphonies was in force as late as 1820, as appears from the programs of the Concerts Spirituels of Vienna of that year.\*

It was first performed in London at a concert given for the benefit of the late Mr. Griesbach, the oboe-player, when it was selected by Attwood (a pupil of Mozart's) as likely to be specially attractive. It proved, however, a complete failure, since there were only some twenty-five people in the room. When produced later by the Philharmonic Society, large omissions were made in the *Andante, to make it go down*; and yet, notwithstanding this, the ancient members of the profession and most of the critics condemned it.

The manuscript of the score is inscribed in Beethoven's hand on title-page as follows:—

At the very top,—

Allo ma non troppo Sinf'a 6ta Da Luigi van Beethoven.

At the very bottom,—

Nicht ganz geschwind 6te Sinfonie von Ludwig van Beethoven.

In taking leave of this Symphony, it is impossible not to feel deep gratitude to the memory of this great

\* Given by Hanslick, *Geschichte der Concertwesens in Wien*, p. 189.

composer for the complete and unalloyed pleasure which he puts within our reach,—gratitude and also astonishment. In the great works of Beethoven, what vast qualities are combined! What boldness, what breadth, what beauty! what a cheerful, genial *beneficent* view over the whole realm of nature and man! And then what extraordinary detail! and so exquisitely managed that, with all its minuteness, the general effect is never sacrificed or impaired! The amount of contrivance and minute calculation of effect in this *Andante* (to speak of one movement only) is all but inconceivable; and yet the ear is never oppressed or made aware of the subtle touches by which what might have been blemishes, had the one necessary hair-breadth been passed, become conspicuous beauties. However abstruse or characteristic the mood of Beethoven, the expression of his mind is never dry or repulsive. To hear one of his great compositions is like contemplating not a work of art of man's device, but a mountain or forest, or other immense product of nature,—at once so complex and so simple; the whole so great and overpowering; the parts so minute, so lovely, and so consistent; the effect so inspiring, so beneficial, and so elevating.

SYMPHONY, NO. 7, IN F MAJOR (OP. 92).

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BEETHOVEN.

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*Poco sostenuto; Vivace.*

*Allegretto.*

*Presto; Presto meno assai.*

*Finale: Allegro con brio.*

AMONG Beethoven's eight Symphonies—for the Ninth stands on a different pedestal, and soars into a vaster heaven than any of the others—there are some which seem to occur more readily to the mind when the words "Symphony" and "Beethoven" are named. By their size, if by nothing else, the Eroica and the No. 7 acquire a kind of pre-eminence, and the hearing of them is always an event; while the C minor has an abrupt force and originality about its opening, and a gorgeous splendor and keen sentiment in its last movements, which lift it as high as either of the two just named. It is a rare thing for Beethoven to mention his compositions in terms either of praise or blame, but he has made an exception in favor of the Seventh Symphony. He names it on two occasions, first in a letter to Salomon as "the Grand Symphony in A, one of my very best,"

and again in an English letter to Neate, in London, in which occur the words, "among my best works, which I can boldly say of the Symphony in A."

A considerable interval had occurred since the completion of the Pastoral Symphony, No. 6 in the list. It was finished in 1807, and four years passed before he gave birth to another, however many he may have contemplated and made notes for in the interval. Of the circumstances which led, or may have led, to its peculiar form and coloring, we know nothing. M. Berlioz, with all his devotion to the great master, and keen appreciation of his power and beauties, not always the safest guide, would have us believe that the first movement is a Rustic Wedding, and therefore, we are to suppose, drawn from the same scenes of village mirth that suggested the dance in the Pastoral Symphony. But why run after such a will-o'-the-wisp? Beethoven has granted us no indication of his meaning; and we will not seek one, but will enjoy the splendid music that he has provided, and the images that it raises in our imagination, without preoccupation or restraint. To the writer, at least, it never occurred to attach any rustic associations to the movement in question; nor has he ever been able to think of it in that connection.

All that we know of the history of the work is that it was written in the early part of the year 1812;



the original manuscript, in the possession of the Mendelssohn family, bearing the autograph date "13th May." It remained for a year and a half in manuscript, and was first performed in the large hall of the University in Vienna, on the 8th December, 1813, at a concert undertaken by Mälzel for the benefit of the soldiers wounded at the battle of Hanau, where the Austrian and Bavarian armies endeavored to cut off Napoleon's retreat from Leipzig. Much enthusiasm was felt in Vienna on the subject of the concert, and every one was eager to lend a helping hand. The programme consisted of three numbers: the Symphony in A, described as "entirely new"; two Marches performed by Mälzel's mechanical trumpet, with full orchestral accompaniment; and a second grand instrumental composition by "Herr van Beethoven," the so-called "Battle of Vittoria" (op. 91). Beethoven conducted the performance in person, hardly, perhaps, to its advantage, as he was at that time very deaf, and heard what was going on around him only with great difficulty. The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn was gone to his rest; but Romberg, Spohr, Mayseder, and Dragonetti were present, and played among the rank and file of the Strings; Hummel and Meyerbeer (of whom Beethoven complained that he always came in after the

beat) had the Drums; and Moscheles, then a youth of nineteen, the Cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, "giving the time to the drums and salvos." There was a black-haired, sallow, thick-set, short-sighted lad of fifteen in Vienna at that time, named Franz Schubert, son of a parish schoolmaster in the suburbs, and himself but just out of school, who had finished his own first Symphony only six weeks before; and we may depend upon it that he was somewhere in the room, though at that time too shy or too insignificant to take a part, or be mentioned in any of the accounts. The performance, says Spohr, was "quite masterly," the new works were both received with enthusiasm, the slow movement of the Symphony was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th December, with equal success, including the encore of the *Allegretto*; and the Symphony was played again on the 2d of January, as well as on the 27th of February, when it was accompanied by its twin brother, No. 8 (op. 93, dated October, 1812). The two were published together in December, 1816.

It was the good fortune of a young Austrian named Glöggel, afterward an eminent publisher, to accompany Beethoven from his house to the concert

room, on the occasion of the second performance; and we are able, through his account, to catch a glimpse of the composer in somewhat novel circumstances. Glöggel had made his acquaintance some time before, and had been admitted to the rehearsals and had witnessed a little scene between the fiddlers and the great master. A passage in the Symphony was too much for them, and, after two or three attempts, they stopped, and were bold enough to say that what could not be played should not be written. Beethoven, wonderful to relate, kept his temper, and, with unusual forbearance, "begged the gentlemen to take their parts home with them," promising that, with a little practice, the passage would go well enough. He was right. At the next rehearsal, it went perfectly, and a good deal of laughing and complimenting took place. But to return to our young Austrian. The tickets for the second performance were all sold; and Glöggel would have been shut out, if Beethoven had not told him to call at his lodgings at half-past ten in the morning. They got into a carriage together, with the scores of the Symphony and the "Battle of Vittoria"; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Schumann\* thought that Weber would probably be easier to talk to than Beethoven, and no doubt he

\* *Gesammelte Schriften*, i., 203.

had his unapproachable moments. Arrived at the hall, Glöggel was ordered to take the scores under his arm and follow; and thus he passed in, found a place somewhere, and heard the whole concert without difficulty.\*

This is the only one of his nine Symphonies for which Beethoven chose the key of A; indeed, it is his only great orchestral work in that key. Mozart, too, would seem to have avoided this key for orchestral compositions; out of his forty-nine Symphonies, only two being in A; and of his twenty-three Overtures, only one, the "Oca del Cairo." Of nine Symphonies of Schubert and five of Schumann (including the Overture, Scherzo, and Finale), not one is in this key. But, on the other hand, of Mendelssohn's five published Symphonies, one, the Scotch, is in A minor; another, the Italian, in A major. Beethoven had his idiosyncrasies on the subject of keys. B minor he calls a "black key" (*schwarze Tonart*); and he wrote to his Scotch publisher, who had sent him an air marked "*Amoroso*," in four flats, to say that the key of four flats should rather be marked *Barbaresco*, and that he had altered the signature accordingly.

In form, the Seventh Symphony varies in no essential respect from the accepted model. In the *Scherzo* alone is there any variation of moment; namely, the repetition of the *Trio*, which is played twice, instead

\* See Thayer's *Beethoven*, iii., 191.

of once, as usual,—an innovation which, by the way, Beethoven had already made in his No. 4, in B-flat, and which increases the length of the movement to nearly double what it would have been under the original plan. Here, and in the Eighth, the sister Symphony now before us, has Beethoven substituted an *Allegretto* for the usual *Andante* or *Larghetto*; but, beyond the name, the two *Allegrettos* have no likeness whatever. It is not in any innovation on form or on precedent of arrangement that the greatness of the Seventh Symphony consists, but in the originality, vivacity, power, and beauty of the thoughts, and in a certain romantic character of sudden and unexpected transition which pervades it, and which would as fairly entitle it to be called the Romantic Symphony as its companions are to be called the Heroic and the Pastoral, if only Beethoven had so indicated it, which he has not.

This noble work opens with an introduction, *Poco sostenuto*, far surpassing in dimensions, as well as in breadth and grandeur of style, those of the First, Second, and even Fourth Symphonies, the only others of the immortal nine which exhibit that feature. This introduction is a wonderfully grand, impressive movement, and may be compared to a vast and stately portico or hall, leading to the great galleries, corridors, and apartments of a magnificent palace.

What a splendid development does this noble and varied structure present, of the few bars of prelude with which Haydn introduces the first movements of his greatest Symphonies, or which Beethoven himself prefixed to his First! The introduction starts with a short chord of A from the full orchestra, which lets drop, as it were, a melodious phrase in the First Oboe, imitated successively in the Clarinet, Horn, and Bassoon:—

*poco sostenuto.*

No. 1.

The musical score is for the first movement of Beethoven's Seventh Symphony. It is in G major (one sharp) and 3/4 time. The tempo is marked 'poco sostenuto.' The score shows the first eight bars of the introduction. The top staff is for the Oboe, and the bottom staff is for the Bassoon. The Oboe part starts with a short chord of A, followed by a melodious phrase. The Bassoon part imitates the Oboe. The score is labeled 'No. 1.' and 'poco sostenuto.' The instruments listed are Strings, Oboe, Clar., Cor., and Fag.

This, after eight bars (by which time it has for a moment entered the remote key of F major), is interrupted and accompanied by a new feature,—scales of two octaves in length, like gigantic stairs, as some one has called them, and alternating with the phrase in minims:—

## SEVENTH SYMPHONY

129

No. 2.

Strings  
*dim. pp*  
Clar.  
&c.

This conducts to a third entirely new subject, in the key of C major, given out by the Flutes, Oboes, and Bassoons, thus:—

No. 3.

Oboe  
*p dolce.*  
&c.

The dignity, originality, and grace of this third theme, especially when repeated *pianissimo* by the Fiddles, with a graceful descending *arpeggio* to introduce it, and a delicious accompaniment in the Oboes and Bassoons, as thus:—

*pp* Ob. & Fag.  
Violin  
No. 3a.  
2nd Violin, Oboes  
Bass  
&c.

—are quite wonderful. Beethoven gets back out of the key of C by one of those sudden changes which are so characteristic of this Symphony, and the scales (No. 2) begin again in the treble and bass alternately. They land us in F, in which the third subject (No. 3) is repeated by both Wind and Strings; and then, by another new phrase, the original key is regained:—

No. 4.

The musical score for No. 4 consists of two systems of staves. The first system shows a piano part with a crescendo (cres.) and fortissimo (ff) dynamic. The second system shows a piano part with a piano (fp) dynamic and a wind part with a crescendo (&c.) dynamic.

and the Introduction ends.

The transition from the introduction to the first movement proper, the *Vivace*, by an E sixty-one times repeated, and echoed backwards and forwards between the Flutes and Oboes and the Violins, mixed with groups of semi-quavers, for which the last quotation has prepared us,—a passage now lis-



tened for with delight as one of the most characteristic in the whole work,—was for a long time a great stumbling-block to the reception of the Symphony both in London and Paris. The *Vivace* itself, into which the passage just alluded to leads, is a movement of wonderful fire and audacity. The principal theme, in its character, and in the frequent employment of the Oboe, has a quasi-rustic air; but there is nothing rustic about the way in which it is treated and developed: on the contrary, it is not surpassed in dignity, variety, and richness by any of Beethoven's first movements. It is thus given out by the Flute:—

Flutes *p*

No. 5.

The musical score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time and features a lively, rhythmic melody with many slurs and accents. The subsequent staves continue the melody with various musical notations including slurs, accents, and rests. The fourth staff includes some rests marked with 'x'.



It is both difficult and presumptuous for any one to compare masterpieces so full of beauty and strength, and differing so completely in their character, as do the nine Symphonies of Beethoven; but if any one quality may be said to distinguish that now before us, where all its qualities are so great, it is perhaps, as has already been hinted, that it is the most romantic of the nine, by which is meant that it is full of swift, unexpected changes and contrasts which excite the imagination in the highest degree, and whirl it suddenly into new and strange regions. There are some places in this *Vivace* where a sudden change occurs from *fortissimo* to *pianissimo*, which have an effect unknown elsewhere. A sudden hush from *ff* to *pp*, in the full hurry and swing of a movement, is a favorite device of Beethoven's, and is always highly effective; but here the change from loud to soft is accompanied by a simultaneous change in harmony, or by an interruption of the figure, or a bold leap from the top to the bottom of the scale, producing the most surprising and irresistible effect. Two of the passages referred to may be instanced:—

No. 6.

Strings

ff

pp

&c.

No. 7.

ff

In the second example, the resolution of the harmony (the F-sharp and E in the Violins on the F-natural) is an invention of Beethoven's, and adds greatly to the effect of the plunge through two octaves, and the sudden hush in the *tremolando*. A similar effect will occur to most hearers, in the Third Overture to *Leonora* (a work which surely deserves the epithet of "romantic" as truly as anything in music), near the beginning of the *Allegro*, a sudden transition from C major to F-sharp major, accompanied with a change from loud to soft. But, indeed,

this *Vivace* is full of these sudden effects,—especially its second portion,—and they give it a distinct character from the opening movements of any of the other Symphonies.

What can be more arresting, for instance, than the way in which, at the beginning of the second half of the movement, after a loud, rough ascent of all the Strings in unison, *fortissimo*, enforced by all the Wind in the intervals, also *fortissimo*, and on a strong discord, and accented in the most marked manner by two pauses of two bars each, as if every expedient to produce roughness had been adopted, the First Violins begin whispering *pianissimo* in the remote key of C major, and the Basses, four bars later, continue the whisper with a mystic dance, all soft and weird and truly romantic?

We quote a few bars as a guide to the place:—

No. 8. Wind

The musical score is for the beginning of the second half of the movement, No. 8. Wind. It features five staves: Wind, 1st Violins, Strings, Viol. 2., and Fag. (Bassoon). The Wind part is marked *ff* (fortissimo) and the 1st Violins part is marked *pp sempre* (pianissimo sempre). The Strings part is marked *ff* (fortissimo) and the Viol. 2. part is marked *pp* (pianissimo). The Fag. part is marked *pp* (pianissimo) and the Basses part is marked *pp* (pianissimo). The score is in C major and 4/4 time.



Another example of the same arresting, romantic effect is the sudden change from the key of C-sharp to that of E-flat, earlier in the movement :—

A musical score for a passage from the Seventh Symphony, labeled 'No. 9. Strings' and 'Flute'. The score is written for two staves, treble and bass clef. The key signature changes from two sharps (F# and C#) to one flat (Bb). The music features a continuous, flowing melody with many sixteenth and thirty-second notes. A repeat sign with a first ending bracket is shown, followed by '&c.' indicating the passage continues.

with the no less sudden escape into E-natural.

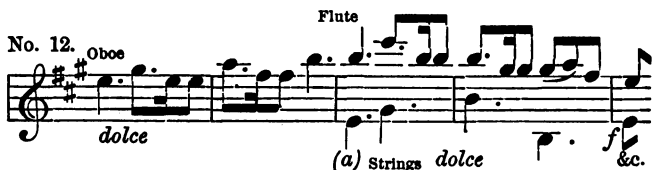
Another is the very characteristic passage of the Violins, with which the second subject is emphasized, like a blow into which Beethoven has put all his strength :—

A musical score for a passage from the Seventh Symphony, labeled 'No. 10.'. The score is written for a single staff, treble clef. The key signature changes from two sharps (F# and C#) to one flat (Bb). The music features a continuous, flowing melody with many sixteenth and thirty-second notes. A repeat sign with a first ending bracket is shown, followed by '&c.' indicating the passage continues.

The second subject itself, in the course of which the passage just quoted occurs, begins as follows:—



and (recurring to the former rhythm) proceeds:—



—stamping itself effectually on the memory by the passage quoted as No. 10, and by the broad, massive phrase (a) in which the subject itself is accompanied by the whole of the Strings in unison.

The rhythm is marked as strongly as possible throughout the movement, and there is hardly a bar which does not contain its two groups of dotted triplet quavers, varied and treated in the most astonishingly free and bold manner. When Beethoven does once abandon it, in the *Coda* at the close of the movement, it is to introduce the celebrated passage which at one time excited the wrath and laughter of the best of his contemporaries, though now univer-



not heard; and yet the feeling of monotony never intrudes itself. Here is the opening:—

No. 15.

Wind

Strings

&c.

The movement is full of melancholy beauties: the vague, soft chord in the Wind instruments with which it begins and ends (a chord of the 6-4, if one must be technical for a moment); the incessant beat of the rhythmical subject just spoken of; the lovely second melody:—

No. 16.

VIOLA & CELLO

&c.



a chain of notes linked in closest succession, like a string of beauties hand-in-hand, each afraid to let go her hold on her neighbors ; beginning in the Violas and 'Cellos as a mere subordinate accompaniment, but becoming after a while the principal tune of the orchestra. More striking still, perhaps, is the passage where the Clarinets come in with a fresh melody, the key changing at the same time from A minor to A major, and the effect being exactly like a sudden gleam of sunshine :—



One of the interests of this passage is that it may have suggested a similar beautiful change (in the same key) in the *Andante con moto* of Mendelssohn's Italian Symphony. At any rate, Beethoven himself anticipated the change in the *Intermezzo* of the Funeral March in the Eroica, where the Oboe preaches hope and peace as touchingly as the Clarinet does

here, with a similar change of mode, too, and a similar accompaniment in the Strings. Even this short relief, however (but thirty-seven bars), does not appear to please the composer: he seems even to push it away from him with an absolute gesture of impatience,—

## No. 18.



almost as if we heard him say the words, "I won't have it,"—and returns to the key of A minor, and to the former melody (No. 16), given in three octaves by the Flute, Oboe, and Bassoon, with a semi-quaver accompaniment in the Strings. During this, as well as during the truly heavenly melody which we have been describing and quoting (No. 17), the Bass, with a kind of "grim repose," keeps up inexorably the rhythm,—

## No. 19.



—with which the movement started, and maintains it even through the *fugato* which so effectively continues the latter half of the movement,

No. 20.

Viol. 2.



as strictly as if its composer had been not Beethoven, but some mediæval maker of "canons," to whom structure was everything, and fancy nothing. No wonder that this *Allegretto* was encored at the first performance of the Symphony, or that it was for long one of the few of Beethoven's movements that could be endured in Paris "En parlant de Beethoven en France," says Berlioz, "on dit *l'Orage* de la Symphonie Pastorale, le *Final* de la Symphonie en *ut mineur*, *l'Andante* de la Symphonie en *la*." Very good for those early days, but the Concerts Populaires are fast curing the Parisians of such absurdities.

It may be well to state, on the authority of

Schindler and Nottebohm, that this movement was originally entitled *Andante*, but was altered in the MS. parts to *Allegretto*, which also appears in the printed orchestral parts (not published till March, 1816), and that Beethoven, urged by the frequent misunderstandings caused by the new title, desired at a later time that the original *Andante* should be resumed.

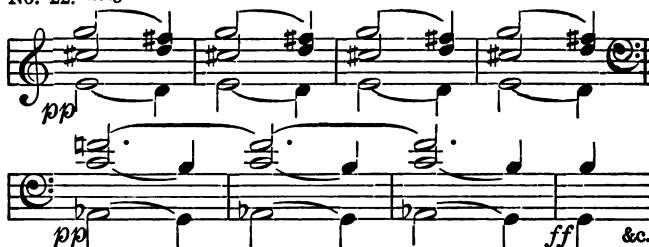
The third movement, *Presto*, with its subsidiary *Presto meno assai* (not entitled *Scherzo* and *Trio*, though they are so in effect), is no less original, spirited, and *entrainant* than the two which have preceded it. It opens as follows:—

No. 21. *Presto*.



in the key of F; but, before the first fifteen bars are well over, it is in A, in which unusually remote key the first division ends. Out of this region, Beethoven escapes by a daring device:—

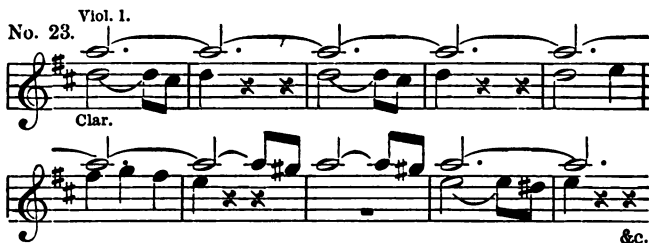
## No. 22. Strings



which brings him at a blow into C, and pleases him so much that he immediately repeats the operation in the new key, and so gets into B-flat. The whole of this *Scherzo* is a marvellous example of the grace and lightness which may be made to play over a substratum of enormous strength, and also of Beethoven's audacity in repeating his phrases and subjects.

The *Trio*—*Presto meno assai* (slightly slower)—is an absolute contrast to the *Scherzo* in every respect. It is one of those movements, like the *Andante* in the G major piano-forte Concerto of the same composer, which are absolutely original, were done by no one before, and have been done by no one since. It begins with a melody (which it is difficult to be-

lieve was not floating in Schubert's mind when he wrote the first phrase of his *Fantaisie-Sonata* in G (for piano-forte solo) in the Clarinets, accompanied as a Bass by the Horns and Bassoons, and also by a long holding A in the Violins. Of this, we quote an outline of the first portion :—



This melody, which we now know on the perfectly trustworthy authority of the Abbé Stadler to have been a pilgrims' hymn in common use in Lower Austria, is repeated by the Oboes, with a similar accompaniment.

The second portion of the *Trio* is in keeping with the first : the long holding A is maintained, but the Horn has a more marked part than before, gradually increasing in oddness and prominence till it brings back the first portion of the tune, this time in the full band. The return from this (key of D) to the *Scherzo* (key of F) is as affecting and "romantic" a point as can be found in the whole Symphony. The

extension given to this movement by the double repetition of the *Trio* has already been spoken of.

The *Finale* is even more full of fiery genius, caprice, and effect than the other movements, while it is no less characteristic of its author, though it contains fewer of those sudden "romantic" changes which (as we have very imperfectly attempted to show) distinguish the earlier portions of the work. It reflects less of the sentiment and more of the prodigious force and energy, and the grim, rough, humorous aspect of Beethoven, harsh and even boisterous in his outward manner and speech. He loved to *hit out all round*, and give and take a practical joke. In the preceding movements, this outward harshness less rarely appears. Force and vigor they exhibit in every bar, but it is rather the general nature of the man,—the well-spring of loveliness and grace which lay deep beneath his exterior, his splendid and varied imagination, his command of beauty, and his sense of awe and mystery that distinguish the *Allegro*, *Allegretto*, and *Scherzo*. In the *Finale*, however, his more obvious external characteristics have their sway. "Beethoven," says Spohr, "was often a little hard, not to say *raw*, in his ways; but he carried a kindly eye under his bushy eyebrows." It is this side of his character which appears to be reflected in the *Finale*. It begins with four bars of loud chords from the orchestra (of which much use is made subsequently), followed by the

strange, somewhat furious, and at first hearing not attractive subject:—

No. 24. *Allegro con brio.*



Then, after a reference back to the initial four bars of the movement, a new subject appears, as harsh and uncompromising as that already quoted, and leading into a modification of it:—

No. 25.

Viol. 2.      Viola 8ve lower      &c.

This is continued in a series of phrases of dotted quavers, all hard and harsh, ending in C-sharp minor, in which key the “second subject” proper appears, full of vigor and elasticity:—



## No. 26. Strings

The musical score for No. 26, Strings, is written for four staves. The key signature is G major (one sharp). The first staff contains a melodic line with slurs. The second staff includes a 'Fag.' (Bassoon) entry with a 'p' (piano) dynamic. The third staff begins with a 'dim.' (diminuendo) marking. The fourth staff features a rhythmic pattern of eighth notes with alternating 'p' and 'f' (piano and forte) dynamics.

Notice the humorous octaves in the Bassoon, and the force obtained by throwing the accent on to the latter half of the bar in the last four measures of the quotation. In this rhythm there is some charming capricious work, from top to bottom of the scale among the Strings, after which the first half of the *Finale* ends. The movement is in the ordinary symphonic form. The first portion is repeated, and then the working out commences. And here the wild humor and fun distance anything that has gone before. The abrupt transitions and sudden vagaries, like rough jokes and loud peals of laughter,—founded

on the phrase marked (a) in quotation No. 24,—are irresistible, and bring Beethoven before us in his most playful, unconstrained, or, as he himself used to phrase it, “unbuttoned” state of mind:—

No. 27.

The musical score for No. 27 of the Seventh Symphony is presented in four systems. Each system consists of a piano (upper) staff and a bass (lower) staff. The key signature is one flat (B-flat major), and the time signature is 2/4. The score features various musical notations, including dynamics (sf), articulation (accents), and phrasing (brackets). The first system shows a piano staff with a series of eighth notes and a bass staff with a series of eighth notes. The second system shows a piano staff with a series of eighth notes and a bass staff with a series of eighth notes. The third system shows a piano staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth system shows a piano staff with a series of eighth notes and a bass staff with a series of eighth notes, ending with the notation "&c."

A somewhat similar picture will be recollected in the *Coda* of the *Finale* to the Eighth Symphony. In

each of these, one feels one's self, as it were, buffeted from side to side, with no more power of resistance than a baby in the hands of a giant. And this humor pervades the greater part of the movement, till the conclusion is approached, when, during a long *Coda*, the great master lays aside his animal spirits and rough jokes, and surrenders himself to graver and more solemn impressions, graver even than those which inspired him during the conclusion of the first movement of this noble Symphony, in connection with which we have already referred to the passage we are now considering. This is, like that, a moving pedal, on E, alternating with D-sharp, and lasting for more than twenty bars. During the whole of these, and the preceding passage of equal length, where the Bass settles down semitone by semitone, till it reaches the low E, the Strings are occupied by imitations and repetitions of the original figure (No. 24), and the Wind by long holding notes, the whole forming a passage of unrivalled pathos, nobility, and interest.

But the great master is in too human and humorous a mood to end without one more display of his force. As the low pedal note is reached, the orchestra increases in loudness and incessant motion. A tendency to mischief is obvious; and, at length, an explosion arrives,—or rather two, for it is repeated at sixteen bars' distance, which is truly volcanic, and more overwhelming in its effect than anything even in the other works of Beethoven himself.

## SYMPHONY, IN F, NO. 8 (OP. 93).

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BEETHOVEN.

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*Allegro vivace e con brio.*

*Allegretto scherzando.*

*Menuetto e Trio.*

*Finale: Allegro vivace.*

THIS Symphony,—designated by its author as a “little” one,\* and sometimes, though most absurdly, called the “Ballet Symphony,”—the last but one of the immortal nine, and the second in the key of F (the other being the “Pastoral”), was composed in the summer of 1812, at Linz, the original manuscript being inscribed with the words “Sinfonia Linz im Monath October 1812.”

Linz is a town on the Danube, about a hundred miles west of Vienna. Johann Beethoven lived there, and Ludwig appears to have visited him in the course of a tour for health undertaken at the orders of his physician. The tour might have been fraught with graver results even than the composi-

\*“Kleine Symphonie in F” (Letter to Salomon, Haydn’s ancient *entrepreneur*, then living in London, dated June 1, 1815). This is not a term of endearment, as one might suppose, but is used to distinguish the work from the “Grosse Symphonie in A, einer meiner vorzüglichsten,”—“one of my most remarkable,”—which he mentions with it in the catalogue of music which he had to dispose of.

tion of a Symphony, if Beethoven's passion for Amalie Sebald, whom he met in the course of the journey, had been fully returned. A considerable deal of love-making evidently went on between them. A lock of his hair is still preserved, which she has inscribed as having been cut off by herself at that time; and seven letters to his "Liebe gute Amalie," preserved among his correspondence, show that Beethoven, at the age of forty-two, had not forgotten the language of love. He confessed, however, later, that the love was more on his side than hers; and she settled down into domestic life as the wife of a judge at Berlin.

The spring of the year had been occupied by the composition of the Seventh Symphony, which was completed on the 13th May. Two Symphonies (and such Symphonies!) a year is not a bad allowance for a composer under the doctor's hands. Beethoven had done the same feat before in the case of the C minor and the "Pastoral," which were both written in 1808. But in the present case he revenged himself by a long rest, and allowed ten years to pass before he again fell seriously to work at a Symphony, — this time the gigantic "Choral," which occupied him during 1822 and 1823. He had indeed in the mean time amused himself with a project for a third pair, to be composed for the London Philharmonic Society; and his letters of 1817 to his friends in

London show that he was anxious to begin. But the proposal, though made in serious earnest, fell through, for some reason unexplained.\*

But to return to the Eighth Symphony.

The sketches quoted by Thayer (*Chron. Verzeichniss*, No. 170) show that, as was usually the case with Beethoven, he made many trials before arriving at the permanent shape of his work. The key appears originally to have been A, in which a sketch exists of a grand Introduction, which has totally disappeared in the finished music. Then the key changed to D, in which we find the draft of the actual first theme of the opening movement. A few pages farther on, Beethoven has got into F, in which the same theme stands written, followed by eighteen pages of sketches for the first movement. The sketches since published by Mr. Nottebohm, in the *Musikalisches Wochenblatt* for May 21, 1875, give attempts which, though different from those just named, are curiously wide of the final result.

In another part of the same book is a sketch of the subject of the last movement, too remarkable not to quote, since it is one of many instances which show in how crude and flat a shape ideas which afterwards became most successful first occurred to the mind of this greatest and most indefatigable of all composers.

\* See especially the letter to Ries of July 9, 1817

## 1. The sketch :—

No. 1.



## 2. The finished composition :—

No. 2.



Other instances, equally remarkable, of Beethoven's gradual improvement of his ideas are found in connection with the Second (in D) and C minor Symphonies and the Choral Symphony. In this how like to Beethoven was Goethe (usually so unlike), who says of one of his ballads: "I carried it about

with me a long time before I wrote it down. There are whole years of thought crammed into it, and I made not less than three or four attempts before I could get it into its present shape"!

The Symphony has been compared to the Fourth in B-flat ; but beyond the fact that it is comparatively a short work, and of a lively character, succeeding a much longer one of more serious cast,—the Fourth succeeding the Eroica as this succeeds the A major,—that each has a Minuet in the place of a Scherzo, and that the keys are closely related,—beyond this there does not seem much ground for the comparison. It is certainly entirely different from No. 7 ; but then is not every Symphony and every movement of every Symphony of Beethoven entirely different from every other one? It is their complete independence and individuality that forms one of the chief among their wonderful characteristics.

There is no introduction to the first *Allegro*, but the movement opens at once *forte* with the subject,—without even a bar of prelude as in the Eroica, a note as in the Pastoral, or a rest as in the C minor. The following is the melody of the first eight bars,





## CLARINET.



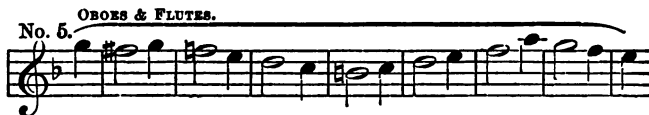
though it is hard to say that the tune of the subject stops there. In fact, it goes on, only disguised by the harmony that accompanies it, till after a bar's rest, and a very sudden and original change of key (from F to D), the second subject is brought in:—

No. 4. VIOL. *sempre p*

FLUTES &amp; OBOS.

The flowing character which distinguishes both these themes is contrasted with many a rough passage of anger or banter, the style fully vindicating the date of the composition, which has not unfrequently been supposed to belong to a much earlier time in Beethoven's life than its order among the Symphonies would indicate.

A third melody of a similar character to the two already quoted is the following:—



while the next quotation is a good example of the humor which abounds not only in this movement, but in the *Allegretto*, and still more strikingly in the *Finale*:—



In one place, this is given to Beethoven's old friend, the Bassoon, with irresistible effect. In fact, the whole Symphony overflows with humor; and, if it were not impertinent to give a title when Beethoven has forborne from doing so, it might be called "The Humorous Symphony." No composition of his reflects more obviously the love of rough fun, and the bursts of laughter which were so characteristic of him, than this.

The middle portion or "working out" is delightful. It opens with the phrase last quoted, and with the first six notes of No. 3, each group repeated four

times, and then, as it were, brushed away by a violent "Pooh! pooh!" from the whole orchestra. After a time, however, it forces itself on the attention, and then there is hardly a bar without it, till at length Beethoven has had his joke out, and brings back the original key *fff*, not in the ordinary way, with the theme in the Treble as he began, but in the Basses alone, with the other instruments in the highest region. Passing by the reappearance of the former material, which succeeds this, we can only notice the Coda, which is long and most effective. One new feature, of great ingenuity and charm, is formed out of five notes of the quotation No. 3:—



which are worked in every part of the scale and bar. The *Allegro* ends, after a few bars of alternate Strings and Wind, with the identical six notes with which it started.

The second movement is that well-known *Allegretto scherzando* already mentioned, the indolent, graceful beauty of which we could listen to for ever, if it were not, as if in a strange freak of fun or *ennui*, suddenly brought to a close by one of the most

commonplace of means,—the ordinary “Italian cadence” in its most undisguised form. We can only indulge ourselves by mentioning the vague chord on which the movement starts (the same as in the *Allegretto* of the No. 7); the original manner in which the Wind instruments are used at the opening, as an accompaniment to the melody in the Strings, giving a new and individual color to what would under any circumstances be full of beauty, but is now doubly charming; and the delicate fun with which it abounds throughout. It is the shortest of all Beethoven’s slow movements.

The *Allegretto* is followed, not as we should reasonably expect by a *Scherzo* (as in the Fifth, Sixth, and Seventh Symphonies), Beethoven’s peculiar property, but by a Minuet and Trio of the old scale and form :—

With Old-World trains, upheld at court  
By Cupid-boys of blooming hue.

But let no one, as Berlioz seems inclined to do, underrate this Minuet for its antique form. If an antique, it is a never-fading one, full of beauty; and it has a courtly grace and dignity that are quite charming, and a character which places it as entirely apart from all other ancient Minuets as Mr. Thackeray’s *Esmond* is from the novels or histories of the time it represents. Notice the beautiful *reprise* of

the subject by the Bassoon in the Minuet, and the duet of Clarinet and Horns in the Trio,— which, be it observed, *en passant*, is not marked “Trio” by Beethoven. M. Berlioz’s somewhat depreciatory remarks may be balanced by the praises of Herr Richard Wagner, who makes this *Tempo di Minuetto* the subject of a highly characteristic passage in his pamphlet *Ueber das Dirigiren*.

The *Finale*, however, is the great movement of the Symphony. It is pure Beethoven, in his most individual and characteristic vein, full of those surprises and sudden, unexpected effects, those mixtures of tragedy and comedy, not to say farce, which make his music so true a mirror of human life, equal in his branch of art to the great plays of Shakspeare in his, — and for the same reasons. The opening theme is one of those slight, trivial ideas, which, like an ordinary incident or a casual action, may become the germ of a whole life of passion and conflict. It is of such as this that Schumann says, “If you wish to know what can be made of a simple thought by labor and anxious care, and above all by genius, then look at Beethoven, and see how he can ennoble and exalt his ideas; and how what was at the outset a mere commonplace phrase shall, before he has done with it, become a lofty sentiment for the world to prize”:—

## No. 7.



This simple, domestic, idyllic theme is interrupted in its happiest and quietest moment by a C sharp *fortissimo* and in unison, given with the whole force of the orchestra, after a C natural *pianissimo*. The change from natural to sharp, the sudden energy of the *fortissimo*, and its occurrence in the weak portion (the "up-beat") of the bar, all combine to make this note as prominent and as unbearable as possible. It comes upon the artless passage which it so rudely interrupts like a sudden stroke of fate on the life of some gentle child. Not that this great blow produces more than a transient impression at first: the theme is roused by it only to temporary energy, and still pursues its course with all the artlessness of childhood. It is only much farther on in the movement, after the blow has twice fallen, and when, by the encounter with new elements and the passage through strange and new experience, its character

(so to speak) has been matured,—it is only then that the great shock, this time thrice recurring in rapid succession, is able to bend the simple nature of the theme, and transform it to a graver and more serious complexion.

The “second subject” is of a different character and graver beauty. The orchestra is arrested upon a sudden A-flat, and a soft passage begins,—a lovely melody, first in the violins and then in the oboes,—one of those “soft Lydian airs” which truly “melt the soul,” and “bring all heaven before the eyes,” and which then passes, by a transition of remarkable beauty—as if mounting straight into the sky—into the key of C:—



No less should one speak of the entirely new idea which is brought in after a pause, in the latter section (or Coda) of the movement,—a succession of scales mounting and descending at the same time in different instruments, accompanied by the triplets

of the original theme, and rising at length to a climax of great grandeur :—

No. 9. VIOLINS only. *pp*



And again :—

No. 10.  
CLAR. & BASSOON.

VIOL. 1.



VIOL. 2.  
*sempre pp e legato.*



This leads back at last into the original subject of all (No. 7), though, by a different treatment, almost entirely transformed from its former simple character. Beethoven here gives loose to all the drollery and quaint humor with which at this time he was over-



flowing. When he wrote this *Finale*, he must have been in the frame of mind which he was wont to describe as "unbuttoned" (aufgeknöpft), and when he was thoroughly happy and at his ease. His jokes follow one another with truly comical effect. Such passages as the following (from the beginning of the Coda) where the bass is actually laughing at the treble, and the treble waits to be laughed at, are irresistible:—

No. 11.

pp

pp

BASS. Sva.

f

pp

BASS Sva. f

Never were Bassoon and Drum at once so simply and so humorously treated as they are here:—

No. 12.

FLUTE Sva.

BASSOON & DRUM.

CELLO Sva.

Never was anything more like burlesque than the introduction of the lovely second subject in the Bases:—

## No. 13. CELLO &amp; BASSES.



like some prodigiously stout man vainly laboring to be graceful.

Some remarkable transitions of harmony will be noticed in the Coda. One of these is into the remote key of F-sharp, from which the whole orchestra is dragged back into F-natural again by the Trumpets, who utter that note at the top of their voices unceasingly through seventeen consecutive bars, until they have succeeded in bringing home the whole of the wandering flock:—

## No. 14.

This Symphony may not touch the extreme heights and depths of the spirit as some of the nine do, but it has no less its own place in the circle, which nothing but itself can fill; and, if the outward result is an index of the inward mind, it is pleasant to think that Beethoven, when he wrote it, must have been very happy and full of enjoyment, untroubled by those griefs and cares which were too often the lot of his great simple soul, and which have left their "laboring clouds" on the bosom of the Eroica, the No. 7, and the Choral Symphonies.

## CHORAL SYMPHONY NO. 9 (OP. 125).

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### BEETHOVEN.

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#### MOVEMENTS.

##### I. INSTRUMENTAL.

1. *Allegro ma non troppo, un poco maestoso* — *D minor*.
2. [*Scherzo*] *Molto vivace* — *D minor*; [*Trio*] *Presto* — *D major*.
3. *Adagio molto e cantabile* — *B-flat* alternating with *D* and *E-flat*.
4. [*Recit.*] *Presto*; *Allegro ma non troppo*, etc.
5. *Allegro assai* — *D major*.

##### II. VOCAL.

1. *Recitative* — *D minor*.
2. *Quartet and chorus*: *Allegro assai* — *D major*.
3. *Tenor solo and chorus*: *Allegro assai vivace: alla Marcia* — *B-flat*.
4. *Chorus*: *Andante maestoso* — *G major*.
5. *Chorus*: *Allegro energico, sempre ben marcato* — *D major*.
6. *Quartet and chorus*: *Allegro ma non tanto* — *D major*.
7. *Chorus*: *Prestissimo* — *D major*.

[ THE idea of extending the *finale* of a symphony by several vocal movements seems to have originated with Beethoven. No example of it is to be found in the works of either Haydn or Mozart, and hitherto it has been followed — at least with success — only by Mendelssohn, whose *Lobgesang*, or “Hymn of Praise,” is an example of the same class of composition as the Ninth Symphony of Beethoven. In the *Eroica* Symphony (1804), Beethoven had shown how splendidly and appropriately a series of varia-

tions could be treated in the orchestra as the *finale* to a work of the greatest grandeur, just as in Op. 26 he had shown, two years before, how the same form could be employed for the opening movement of a sonata for piano-forte solo. In the Choral Fantasia (1808) again, he had shown with what effect a chorus, in a succession of variations, could be employed for a *finale*; and he was now to go a step further and employ the same means in a symphony for full orchestra. The work holds the same position among orchestral compositions that the Choral Fantasia does among those for the piano-forte; and it should be remembered not only that there is a strong resemblance between the vocal portions of the two, but that Beethoven himself actually describes the symphony as being "in the style of the piano-forte Choral Fantasia, but on a far larger scale."

Schiller's Ode to Joy — *An die Freude* — from which the words for the *Finale* of the Symphony are selected, and which is as characteristic of Beethoven as the more ecclesiastical text of the *Lobgesang* is of his successor — was always a favorite with him. It is almost incredible to find him starting in his musical life with the same intention which he only carried out near its close. And yet we discover in a letter from Fischenich to Schiller's sister Charlotte, written from Bonn,\* the following notice of that intention, when Beethoven, at the age of twenty-two, was just

\* Thayer, *Leben*, i. 237.

beginning his public career: "I have preserved," says he, "a setting\* of the *Feuerfarbe* for you, on which I should like your opinion. It is by a young man of this place, whose musical talent is becoming notorious, and whom the Elector has just sent to Vienna to Haydn. *He intends to compose Schiller's 'Freude' verse by verse.*" This was in 1793.

The musical theme to which Beethoven at last wedded the words thus fondly cherished for thirty years was, as usual with him, no sudden inspiration, but the fruit of long consideration and many a trial. Of this his sketch-books—leaves of paper, sometimes loose, sometimes sewn together, which the great musician carried about with him, and on which he threw down his thoughts as they occurred on the instant, often in the wildest and most disorderly writing—contain many evidences. We find them, as early as 1811, among the sketches for the Seventh and Eighth Symphonies, thus cited by Mr. Thayer: †—

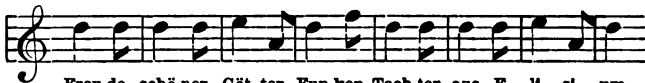
Ouverture Schiller.



\* Published in 1805, as Op. 52, No. 2. † *Chronologisches Verzeichniss*, p. 149.

with a memorandum, not very legible, but somewhat as follows: "Finale, Freude schöner Götter Funken Tochter Elisium. The Symphony in 4 movements; but the 2d movement in 2-4 time like the 1st. The 4th may be in 6-8 time,—major; and the 4th movement well fugued."

Then, later, in 1822, among the sketches for the Overture in C (Op. 124) and the Mass in D, occur other attempts, each in turn scratched out, with the word "mellieur" added (Beethoven's French for *meilleur*). Then comes the following:—



Freu-de schö-ner Göt-ter Fun-ken Toch-ter aus E - li - si - um.

with another memorandum, "End of the Symphony with Turkish music \* and chorus to the rhythm of 3 bars in the Gloria." At length, he got into a new melody, which then occupies his sketch-book, sometimes in triple, sometimes in common time, until at length it issues in the present magnificent tune, a tune surely destined to last as long as music itself.

The general relation of the Choral Fantasia to the

\* "Turkish Music" is the German term for the Big Drum, and Cymbals, Triangle; and these are introduced in Nos. 3 ("Haste like sons") and 7 ("Be embraced"). The "Gloria" is of course the Gloria in the Mass in D, then just completed. The writer has not been able to trace any resemblance in the two pieces. The "ritmo di tre battute" occurs in the *Scherzo*.

Choral Symphony has been already mentioned. A more definite connection perhaps exists in the melody of their vocal portions, the close resemblance between which has been often noticed. But it is surely more than a mere coincidence that the melody of the *Finale* to the Fantasia is note for note the same with a song, "Seufzer eines Ungeliebten," which was composed by Beethoven at or shortly after the date of his first announcing his intention to compose Schiller's "Freude." The eventual return to the same melody, or one so closely akin to it, may have been one of those acts of "unconscious cerebration" of which many instances could be furnished in the practice of the arts.

Beethoven has not used the whole of Schiller's words, nor has he employed them in the order in which they stand in the poem; and the arrangement and selection appear to have troubled him much. The note-books already cited abound with references to the "disjointed fragments" (*abgerissene Sätze*) which he was trying to arrange and connect, mixed with strange jokes, hard to read and harder to understand, such as "Abgerissene Sätze wie Fürsten sind Bettler u. s. w. nicht das Ganze." Another point which puzzled him greatly was how to connect the vocal movement with the instrumental ones. His biographer, Schindler, gives an interesting description of his walking up and down the room



endeavoring to discover how to do it, and at length crying out, "I've got it, I've got it." Holding out his sketch-book, Schindler perceived the words, "Lasst uns das Lied des unsterblichen Schiller singen,"—"Let us sing the song of the immortal Schiller,"—as a recitative for the basses, with the words of the Ode itself following immediately for soprano solo. And though this was altered almost as soon as written down,—the words of the recitative being changed into "O friends, not these tones: let us sing something pleasanter and fuller of joy!" and the words of the Ode itself being given first to the bass voice,—yet the method of the connection remained the same. How strongly is all this hesitation corroborated by Beethoven's own words to Rochlitz in 1822: "You see for some time past I have not been able to write easily. I sit and think and think, and get it all settled; but it won't come on the paper, and a great work troubles me immensely at the outset: once get into it, and it's all right."

The original manuscript of the first three movements of the Choral Symphony is in the Royal Library at Berlin. Though more orderly than the originals of most of Beethoven's works,—indeed, Schindler cites it as a model of neatness and distinctness,—it is a rough manuscript, with many a blot and many a smear; not smooth and clean like those of Mozart,

Schubert, or Mendelssohn. But it does not appear to contain any afterthought of importance, such as those in the manuscript of Schubert's Grand Symphony in C, mentioned in a former programme. Neither the well-known Oboe passage in the Trio, nor the chromatic pedal-bass at the end of the first movement,—so wonderfully personal and characteristic of the composer,—nor any other of the many individual points in the work, have been interpolated. Each appears in its place from the beginning.

Here and there, a date or a note of place\* or circumstance is scrawled on the margin, every one of which has its interest; and it is greatly to be wished that these could be inserted in an edition of the score, for the advantage of those who love every trace of the great musician, and desire to connect his person with his works down to the minutest detail. A better method still would be to photograph the manuscript in fac-simile, as the sacred Harmonic Society have photographed the original of the *Messiah*; and as Herr Espagne, the late keeper of the musical department of the Berlin Library, has photographed and published the autograph of Schubert's *Erl-king*. We should then practically possess Beethoven's own manuscript, and it cannot be doubted that the study of it would reveal many a

\* One of these is Gneixendorf, the village at which Beethoven composed his last work,—the Quartet in F (Op. 135),—and of which he writes, "The name sounds something like the braying of an axle-tree."

fact at present undreamed of. One such fact appears hitherto to have escaped notice ; namely, that in the original manuscript the Trio is written not in 4-4, as it stands in the printed scores, but in 2-4 time. Though not very material, this is interesting and worth recording. In the manuscript copy, carefully corrected by Beethoven himself, and containing the dedication to King Frederick William III., the time is altered, and appears as printed.

There exists, however, another dedication to the Symphony, to a body who had more right to that honor than was possessed by king or kaiser ; namely, the Philharmonic Society of London. These gentlemen, prompted probably by Beethoven's pupil and friend, Ries, who was then settled in England, and to whom Beethoven had written on the 6th of April, 1822, asking "what the Philharmonic Society were likely to offer him for a symphony," passed a resolution on the 10th of the following November to offer him £50 for a manuscript symphony, to be delivered in the following March, and to be their exclusive property for eighteen months after, at the end of which time it was to revert to the composer. This offer was communicated to Beethoven by Ries, and accepted by him in his letter of the 20th December. The money was at once despatched.\* The manuscript copy in the possession of the Philharmonic

\* Hogarth's *History of the Philharmonic Society*, p. 33.

Society bears the following inscription in the handwriting of the great composer:—

“Grosse Sinfonie geschrieben  
für die Philharmonische Gesellschaft  
in London  
von Ludwig van Beethoven  
erster Satz.”

How it came to pass that, after the engagement and the payment of the money by the Philharmonic Society, Beethoven should have allowed the Symphony to be first performed in Vienna, and have dedicated it to the King of Prussia, is a mystery which must be left to Mr. Thayer to unravel in his forthcoming biography.\* Certain it is that it was not performed in London till the 21st March, 1825, when it formed the second portion of the programme of the Philharmonic Concert for that evening.

The actual first performance of the Symphony was on May 7, 1824, at the Kärnthnerthor Theatre, Vienna, at a concert given by Beethoven, in compliance with a request addressed to him by all the principal musicians, both professional and amateur, of that city. In a letter to Schindler, quoted by Lenz, he calls the day *Fracktag*, because he had the bore of putting on a smarter coat than usual. His deafness had by this time become total, but that

\*Of which 3 vols. (1770-1816) are already published in German (Berlin, W. Weber).

did not keep him out of the orchestra. He stood by the side of Umlauf, the conductor, to indicate the times of the various movements. At the close of the Symphony, an incident occurred which must have brought the tears to many an eye in the room. The master, though placed in the midst of this confluence of music, heard nothing of it all, and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, *and beating the time*, till Fräulein Ungher, who had sung the contralto part, turned him, or induced him to turn round and face the people, who were still clapping their hands and giving way to the greatest demonstrations of pleasure. His turning round, and the sudden conviction thereby forced on everybody that he had not done so before, *because he could not hear what was going on*, acted like an electric shock on all present; and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end.\*
















Of the dates and circumstances attending the composition of the first three movements of this mighty work, we have at present only a meagre account. The earliest apparent mention of the work in Beethoven's correspondence is in the letter to Ries,

\*This anecdote, which is given in several forms in the books, was told to the writer exactly as above by Mme. Sabatier-Ungher (the lady referred to), during her visit to London in 1869.

mentioned above, and in a second letter to the same, dated Dec. 20, 1822, in which he offers to write a symphony for the Philharmonic Society,—“the first artists in Europe.” Six months later, in a letter to the Archduke Rudolph, dated July 1, 1823, we catch another indication that the work is occupying his thought: “I thank Him *who is above the stars* that I am beginning to use my eyes again,” the words “den über den Sternen” evidently alluding to the line in Schiller’s poem, “über Sternen muss er wohnen.” In fact, at the moment of writing this letter, he was in the very heat of composition. “By the end of June,” says Schindler, “the 33 variations for Diabelli were finished.” Then, he embarked full sail on the Symphony; and at once all the good humor which had recently made him so pleasant and accessible disappeared, all visits were forbidden except to the most intimate friends, and these much restricted. At length, in a letter dated from Baden, Sept. 5, 1823, to Ries, we find these words: “The score of the Symphony has been finished to-day by the copyist.” But this must have been some mere preliminary draught, or at any rate can refer only to the earliest movements; for it seems plain, both from Schindler’s statements and from the fact that Beethoven does not offer it for sale till 10th March, 1824 (letter to Probst), that the Symphony was not really complete till that time. Schindler states that

Beethoven returned to Vienna from Baden for the winter at the end of October. Contrary to his usual practice, he made no secret of the work on which he was engaged, but let it be known that his new Symphony was ready,—ready, that is to say, in his head and his sketch-book, and complete except as to writing out the detailed score,—down to the concluding vocal portion, with regard to which he was unable yet to satisfy himself as to the stanzas to be selected from Schiller's Ode. To the scoring of the first movement he applied himself, directly after his return, with great ardor; and the manuscript is (as already mentioned) remarkable among all his autographs for its comparative legibility and cleanness and for the small number of corrections which it displays.

The metronome marks in Beethoven's works are not often of his own putting; but in the Ninth Symphony there can be no mistake, as they are stated at length for the benefit of the Philharmonic Society in a letter to Moscheles, which he dictated on the 18th March, 1827, only seven days before his death. I give them *verbatim*, from Moscheles edition of Schindler's Life of Beethoven (vol. ii., p. 71), because, curious to say, they are not correctly stated even in the last critical edition of his works.

Allegro ma non troppo . . .	88 = 	Alla marcia . . . . .	84 = 
Molto vivace . . . . .	116 = 	Andante maestoso . . . .	72 = 
Presto . . . . .	116 = 	Adagio divoto . . . . .	60 = 
Adagio primo . . . . .	60 = 	Allegro energico . . . .	84 = 
An.te moderato . . . .	63 = 	Allegro ma non tanto . .	120 = 
Fir.le Presto . . . . .	99 = 	Prestissimo . . . . .	132 = 
Allegro ma non troppo . .	88 = 	Maestoso . . . . .	69 = 
Allegro assai . . . . .	80 = 		

The Symphony starts in an entirely different manner from any other of the nine, with a prologue which is not an introduction, properly speaking, and yet introduces the principal subject of the movement. The *tempo* is the same from the beginning,—*Allegro ma non troppo, un poco maestoso*. It begins, not with the chord of D, but with that of A, whether major or minor is uncertain, as the “third” of the chord is left out. Neither C-sharp nor C natural is present. All is *pianissimo*. The Second Violins and ‘Cellos sound the accompaniment, with the Horns in unison, to give them more consistency; while the First Violins, Tenors, and Basses are heard successively whispering their way through them from the top of the treble staff to the bottom of the bass, still, however, avoiding the “third.”

\* In most editions this is given 116 = .



No. 1. *sempre pp* V. 1. *sotto voce*

The musical score consists of two systems. The first system shows the Cello and V. 2. parts. The Cello part is in the bass clef, and the V. 2. part is in the treble clef. Both parts are in 2/4 time and B-flat major. The second system shows the V. 1. and Bass parts. The V. 1. part is in the treble clef, and the Bass part is in the bass clef. Both parts are in 2/4 time and B-flat major. The music is marked 'sempre pp' (pianissimo) and 'sotto voce' (under the voice).

This is repeated, after a bar's interval, with the difference that the First Violins begin on the upper A instead of on the E, and that a Clarinet is added to the accompaniment; and, then, the phrase is given a third time, but with a very Beethovenish difference: the intervals remain the same, but the phrase is hurried,—twice, the second time more hurried than the first:—

## No. 2.

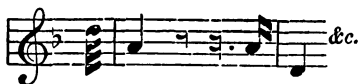
Two systems of musical notation. The first system shows a piano part on the left with a grand staff (treble and bass clefs) and a wind part on the right with a single staff. Both parts are marked with a crescendo (*cres.*). The piano part features a series of chords, while the wind part has a melodic line. The second system continues the same musical ideas, with the piano part showing more complex chordal textures and the wind part maintaining its melodic role.

and so, at last, the Wind instruments coming in one by one, and the whole increasing in force bar by bar, we are launched into that tremendous unison of the whole Orchestra in the successive intervals of the chord of D minor, which really forms the principal subject or animating spirit of the movement.

Two systems of musical notation. The first system shows a piano part on the left with a grand staff and a wind part on the right with a single staff. The piano part is marked with *ff* (fortissimo) and *svcs.* (sustained). The wind part is marked with *(a)*. The second system continues the musical ideas, with the piano part showing more complex chordal textures and the wind part maintaining its melodic role.

It is now easy to see, what at first sight may not be apparent to every one, that the first broken phrases of the First Violins, Tenors, and Basses are, in fact, the same with the great subject itself, except for the mysterious vagueness which they acquire from the suppression of the "third," and the secret manner of their entrance. Each consists of the intervals of a common chord descending through a couple of octaves. This is even more apparent when the prologue is repeated in the key and on the chord of D, as it is shortly after the conclusion of the last extract.

No. 4.



This time, however (to proceed with our analysis), the great subject-passage is given in B-flat,—

No. 5.



perhaps as a remote preparation for the entrance of the "second subject" in that key. And then we have an indication (*ut ex ungue leonem*)

No. 6.





The second subject is as strong a contrast to the first as can be desired or devised :—

No. 8.

The musical score for No. 8 consists of four staves. The first staff is labeled 'FL. CLAR.' and 'OBOES'. The second staff is labeled 'FL. CLAR.' and 'CLAR.'. The third staff is labeled 'FL.' and 'STRINGS'. The fourth staff is labeled 'STRINGS' and '&c.'. The music is written in G major (one sharp) and 4/4 time. It begins with a *legato* phrase in three members of two bars each, divided between the Flutes, Oboes, and Clarinets. The music continues with bolder phrases, also distributed between the various members of the Wind band (not altogether unlike the second subject in the first *Allegro* of the *Eroica*), while to the latter

It begins with a *legato* phrase, in three members of two bars each, divided between the Flutes, Oboes, and Clarinets; and continues with bolder phrases, also distributed between the various members of the Wind band (not altogether unlike the second subject in the first *Allegro* of the *Eroica*), while to the latter

portion the Strings maintain an interesting accompaniment in semiquaver arpeggios. An indication of the restlessness implied in the hurrying already noticed is visible here again in the change of the phrase in the last four bars of the quotation, and the more rapid repetition of the arpeggios in the accompaniment.

It may be mentioned *en passant* that this subject is maintained by Séroff, a Russian critic, to be "identical" with the theme of the *Finale* (No. 42), and that this curious identification is adopted by Lenz as "a thematic reference of the most striking importance, vindicating the unity of the entire work, and placing the whole in a perfectly new light." (Lenz, *Beethoven eine Kunst-Studie*, 4ter Theil, p. 179.) This is too strong a statement, as is also that of a writer in the *Orchestra* of May 1, 1874, who calls attention to the "form and figure" of the "announcement" of the "vocal portion of the work." But it is certainly very remarkable, not only that so many of the melodies in the Symphony should consist of consecutive notes, but that in no less than four of them the notes should run up a portion of the scale and down again, seeming to point to a consistent condition in Beethoven's mind throughout this work. But to return.

The second subject has a codetta in the Wind instruments, which finishes it, not in B-flat, but in

G minor, after which the following stormy phrase is started by the Violins, in E-flat :—



repeated by the Clarinet and Bassoons in the same ; by the Clarinet, Bassoon, and Flute in C minor ; and, lastly, by the Strings again in D minor. In each case, the phrase is accompanied in contrary motion, though never in the same way. By this bridge, we are landed *fortissimo* on an episode,—



the march-like rhythm of which (bars 1, 2, 5, 6) plays a large part in the subsequent portions of the movement.

Out of it grows a broad melody in the key of B major,—

## No. 11.

Musical score for No. 11, featuring Violins (VIOL.), Violas (VIOLAS.), Cellos (CELLOS), and Flute (FL.). The score is written in G major (one sharp) and 4/4 time. The Violins and Violas play a melodic line, while the Cellos and Flute provide harmonic support. The Flute part includes a dynamic marking of *pp* (pianissimo).

which, however, after a short existence of four bars, is dissolved into an astounding passage of semiquavers for all the Strings (except the Basses) in unison and *sempre pianissimo*, leading into an episode entirely different and distinct from anything that has come before it and of the most beautiful effect :—

## No. 12.

Musical score for No. 12, featuring Violins 1 (VIOL. 1.) and Violins 2 (VIOL. 2.). The score is written in G major (one sharp) and 4/4 time. The Violins play a melodic line, while the Cellos provide harmonic support. The Violins part includes a dynamic marking of *pp* (pianissimo).

\* This group stands as above in the printed scores. But it surely ought to be B A A, like the others. At the repetition of the passage (in E-flat) after the working-out, another variation is given in the new edition; namely, E D E.



The G-flat and G natural with which the members of the passage alternately commence seem to be entirely accidental to the chords which follow them; and perhaps it is this fact that is the secret of the peculiar tender, poignant effect that they produce. The passages repose on the figure quoted in No. 10, here given in the Drum; and it will be observed that here again the phrases are hurried as the conclusion is approached:—

No. 13. VIOL. 1.



VIOL. 2.

From here to the end of the first division of the movement, Beethoven remains almost entirely in B-flat. He closes this portion of his work with a loud passage of eight bars, in which the whole Orchestra ranges in unison up and down through the intervals of the common chord of the key, in the rhythm of No. 10:—

No. 14.





and here once more we encounter the same restless hurrying already spoken of. The first division is not repeated as usual, Beethoven doubtless having an eye to the unusual length which his *Finale* was to stretch to. So he makes a transition in his own wonderful way from B-flat to A, draws a double bar through the score, restores the signature to one flat, and proceeds at once with the working-out. For this, he makes use of the prologue in somewhat more concise form than at the opening, but very soon introduces the striking rhythm quoted in No. 10, always with violent *sforzandos*. For key, he is evidently leaning toward G minor. He has already (see No. 6) given an indication that he knows what development his main subject is capable of; and he now commences the process by treating the four semiquavers (*a* of No. 3) as a regular melody, alternating between the Oboes and Clarinets, and ending with a short *ritardando*, which becomes very characteristic before the movement is over. However,



almost in inverse proportion to their significance. Something appears at last to decide him, and he goes off into a lengthened passage, founded entirely on these two bars of his original subject :—

No. 16.



It begins as follows :—

No. 17. VIOL. 1.

**VIOL. 2**  
**f**

**FAG. CELLOS AND BASSES**

The Second Violins and Basses have the working of the subject, while the First Violin indulges in savage leaps from its lowest G to the same note two octaves higher. This passage, six bars in length, is repeated three times in "double counterpoint": that is to say, the instruments change their parts among themselves, that which was above being played below; that which was below, above; with other variations, suggested by the ingenuity of the composer. In the present case, as will be seen from the quotation, there are three subjects,—that in semiquavers, that in quavers, and the octave passage of the Violins; and each of the three is made to do duty in different positions and parts of the scale with great ingenuity, and with an effect of which the hearer may judge for himself. At length, the semiquavers are consigned to the Basses, who retain them for twenty bars. It takes Beethoven in all forty bars to work off this mood; and, at the end of it, he seems more than ever alive to the capabilities of his little subject for expressing the thoughts which are in his mind. But the mood has softened; and now the phrase appears as a *Cantabile*—a word he never uses without special meaning—between the First and Second Violins, the 'Cellos accompanying with the quaver portion of the theme:—

## No. 18.

VIOL. 1 WITH OBOE  
Cantabile

VIOL. 2 WITH FLUTE  
Cantabile

pp Cantabile  
CELLOS

pp

Viol. 1.

Viol. 2.  
cres.

At length, he seems to recollect that there are other materials at command; and, turning to the second half of the second subject (No. 8), he gives it in A minor, treating it partly as before and partly in double counterpoint, the melody in the Basses, and the arpeggios in the Treble. But the charm of the little semiquaver phrase is still too much for him: he returns to it once more, trying it this time mixed with inversions; and at length, as if resolved to dismiss it forever from his thoughts, gives it with one grand burst of the whole Orchestra. With this, he completes the due circle of the form,

and arrives at the resumption of the original subject (No. 3) in its entirety, after having made so thorough a treatment of the several parts. For this, he prepares by a repetition of the prologue (No. 1); but in how different a style from that in which it first crept on our notice! Instead of that vagueness and mystery which then made it so captivating, it is now given with the fullest force of the Orchestra and the loudest clamor of the Drum, and in the most unmistakable D major. Its purpose is accomplished, its mission fulfilled, its triumph assured; no need now for concealment or hesitation. And so it merges into the great descent of the main subject, in D minor, it is true, but not a mere unison as before,—in full harmony, with a Bass ascending in contrary motion and all possible noise. Nor is this all. To give greater weight to the main features of the subject, it is lengthened out by the insertion of two bars in the middle and two bars at the end. See (a) (a) and (b) (b):—

No. 19.

The musical score for No. 19 is presented in two staves. The upper staff is for the Wind section, marked with a *WIND.* and a *ff* (fortissimo) dynamic. It features a melodic line with several slurs and a final measure marked with a circled *(a)*. The lower staff is for the strings, with the instruction "All Strings in 6ves." (all strings in sixths) and a *ff* dynamic. This staff includes a *sf* (sforzando) marking in the second measure and another *sf* marking in the final measure. The notation includes various rhythmic values, slurs, and dynamic markings throughout the passage.



The *ben marcato* phrase (No. 7) is next given, but with a difference, and on a pedal D, six times over. The second subject (No. 8) follows on this, in D major, and then the various passages and episodes already enumerated, with corresponding changes of key and important modifications in the distribution of the instruments. At length, the repetition of the first portion of the movement is concluded, not as before in B-flat, but in D minor; and now begins a peroration, or coda, which is so immense in its proportions, so dignified and noble and passionate in its sentiment, and so crowded with



beauties of every sort, as almost to put out of mind even the noble music we have already heard. This coda begins with the descending phrase of the first subject (No. 3), harmonized as before by *pizzicato* Basses in contrary motion, but treated at much greater length than before, and with constant variety. Next, a great deal is made of the stormy phrase,—quoted as No. 9. The two favorite bars which formed so prominent a feature in the working out (No. 16) are once more brought forward and worked between the Horns and Oboe, over a holding A in the Strings; then by the Strings themselves in unison, with the holding A in the Horns; then the stormy phrase recurs with an astonishing passage in contrary motion in the Violins; and then the *ritardando* twice given. So far, Beethoven is dealing with previous materials. But, before finishing, he has something to tell us entirely different from all he has already said. The earlier portions of this movement paint in unmistakable colors the independence and impatience which characterize him throughout life, and which had now increased to an almost morbid degree. They show all the nobility and vigor, and much of the tenderness and yearning, which go to make up that individual being who was called Beethoven. But this the former Symphonies do also in their degree. He will now show a side of himself which he has hitherto kept

veiled. He will reveal to us the secret of his inmost grief; and we shall see that, great and noble and stupendous as he is, his heart can be a prey to pangs as bitter and as unassuageable as those which wrack the fondest woman. And this he does as no one but himself ever could do. The Strings begin a passage consisting of repetitions of the following phrase of two bars:—

No. 20.



This passage—which, like the somewhat analogous one in the first movement of the Seventh Symphony, may be regarded as a “pedal point” on D—commences *pianissimo*, and gradually increases in tone through sixteen bars till it reaches a double *forte*; while over it, in the touching accents of Oboes, Clarinets, and Flutes, is heard the following most affecting wail:—

No. 21.



Was ever grief at once more simply, more fully, and more touchingly told? Those sorrows which wounded the great composer during so many of the last years of his life, through his deafness, his poverty, his sensitiveness, his bodily sufferings, the ingratitude and rascality of his nephew, the slights of friends, the neglect of the world,\*—sorrows on which he kept silence, except by a few jeering words in his letters,—are here beheld in all their depth and bitterness. We almost seem to see the tears on his noble cheek. But, if Beethoven thus succumbs to emotion, it is only for a moment. His independence quickly returns, and the movement ends with the great subject in its most emphatic and self-reliant tone.

The opening movement is almost always the most important portion of a symphony. It gives the key to the work, in every sense of the word, and is usually the representative member of the entire composition. The opening *Allegro* of the Ninth Symphony is no exception to this rule. Great as are the beauties of the second and third movements,—and it is impossible to exaggerate them,—and original, interesting, and impressive as are the various portions of the *Finale*, it is still the opening *Allegro* that one thinks of when the Ninth Sym-

\*It is no avail to say that these griefs were often imaginary. Possibly so, but they were real enough to Beethoven.

phony is mentioned. In many respects, it differs from other first movements of Beethoven: everything seems to combine to make it the greatest\* of them all. The mysterious introduction, which takes one captive at once; the extraordinary severity, simplicity, and force of the main subject; the number of the subsidiary themes, the manner in which they grow out of the principal one, as the branches, twigs, and leaves grow out of a tree, and the persistence with which they are forced on the notice; the remarkable dignity of some portions and the constant evident restlessness of others; the incessant alternations (as in no other work) of impatience and tenderness, with the strange tone of melancholy and yearning, and the consequent difficulty of grasping the composer's ideas, notwithstanding the increasing conviction that they must be grasped,—all these things make the opening *Allegro* of the Ninth Symphony a thing quite apart from all the others. Even the first *Allegro* of the Eroica, with all its grandeur and all its beauty, must yield to this, at once the last and the greatest orchestral work, and the most personal legacy of its great author. It is startling to think how much the world would have missed, if Beethoven had not written his Ninth Symphony, and especially the first movement of it. The eight others would still have been the greatest works in the world, but we should not have known how far

\* Though not the longest.

they could be surpassed. It is in the hope of elucidating some of the difficulties of the movement, and thus leaving the hearer more free to realize the total effect, that the foregoing imperfect analysis has been attempted. There is, as it appears to me, one remarkable point of difference between this and any other of Beethoven's movements, one which I state with great diffidence, though the conviction of the fact becomes stronger every time I hear the work. In his other pieces, Beethoven appears perfectly certain of what he has to say, and perfectly able to express his thoughts with clearness. Take the first movement of the No. 7, the Pastoral, the C minor of the Eroica: nothing can be more definite or unhesitating in expression.\* Here, not so. There is not only a certain vagueness over the whole, but there is in some places a hesitation, almost a stammering, as if the thought were too great for the means of expression; and as if, after all his innumerable corrections and attempts, he had not succeeded in saying what he wished. This occurs chiefly in the first section, before the working out, and in the *reprise*, between the working out and the *Coda*. I will not particularize the passages in question, and the suggestion must be taken as a mere expression of individual feeling.

\*In the opening *Allegro* of No. 8, alone, do I find a trace of what I am attempting to describe.

It may be well to say that no connection need be looked for between the first three movements of the Choral Symphony and the "Ode to Joy" which inspired its *Finale*. The very title of the work — Beethoven's own — is conclusive on this point. It is not a "Symphony on Schiller's Ode to Joy," but it is a "Symphony with Final Chorus on Schiller's Ode to Joy," — "Sinfonie mit Schluss Chor über Schiller's Ode an die Freude." The first three movements might have had another *Finale*, and it is not necessary to attempt to reconcile either the opening *Allegro*, the *Scherzo* (so called), or the *Adagio*, with the train of thought and feeling suggested by the Ode, and embodied in the latter half of the work.

The second movement of the Symphony is the *Molto vivace*; in fact, though not so entitled, the *Scherzo*, — here, for the first time in the nine Symphonies, put second. It is in the same key with the *Allegro*, and like all Beethoven's other orchestral\* *Scherzos*, in triple time. It has been called a "miracle of repetition without monotony," and truly it is so; for it is not only founded upon — it may almost be said to consist of — one single phrase of three notes, which is said to have come suddenly into Beethoven's mind as he stepped out of his house into the night brilliant with stars.

\*In his Piano-forte Sonatas, — at least in the Sonata, Op. 31, No. 3, — he has written a *Scherzo à deux temps*.

That there may be no mistake as to his intention, he opens this — at once the longest and greatest of his *Scherzos* — with a prelude of twelve bars, in which the phrase in question is given four times successively in the four intervals of the chord of D minor : —



The movement then starts *pianissimo* (and, observe, almost wholly in consecutive notes) in the Second Violin, the Oboe accenting the first note of each bar. After four bars, the Viola answers "in the 5th below" in strict imitation, accompanied by the Clarinet. Then, at intervals of four bars, the 'Cello, First Violin, and Double Bass follow, each with its strict response : —

No. 23.



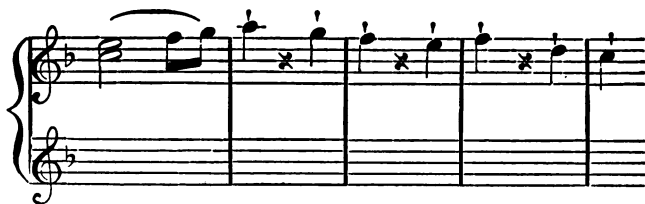
The second *motif* is a delicious *crescendo* in the Wind instruments (note the harmonies at\* and\*) accompanied in the Strings by the incessant octave figure:—



This is given twice, and is followed by another very melodious phrase, also given out by the Wind, and accompanied as before by the Strings:—







And this again is soon succeeded by a long and tuneful passage, of which we can quote only a few of the commencing bars : —

No. 26. *Sua alta.*



After this, the tone diminishes to *pianissimo* ; and, with a pause of three bars, we arrive at the end of the first portion of the *Scherzo*. This portion is then repeated. After the repetition, a connecting-link or “interchapter” of eight bars brings us into E-flat, and the second portion of the movement. And here, under the same form as before, we encounter a great deal of modulation, and pass from E-flat, through A-flat, D-flat, G-flat, C-flat, E major, A and F sharp, into B minor. In this key, the original theme (No. 21) starts off with great drollery in the Bassoons ; and, as Beethoven has marked the score, in the rhythm of three beats, “*Ritmo di tre battute,*” the phrases being three bars long. In the

course of this, it will not escape notice how the Drum, with characteristic audacity, puts the composer's direction at defiance by coming in four times at intervals of three bars, and the fifth time making the interval four. The rhythm of three bars is succeeded by a "rhythm of four bars," containing some charming effects of the Horns and Trumpets.

The *pianissimo* is maintained almost throughout, and this part of the work contains some truly splendid music. It is wonderful with what persistence the original figure is maintained, and how it is made to serve for melody, accompaniment, filling up, and every other purpose. The second portion of the *Scherzo* is repeated. We then have another "interchapter" of twenty-four bars, by which we reach the Trio, though in this case called simply a *Presto*. This *Presto* is in the key of D major, and in common time of four crotchets. In the original manuscript of the Symphony, it is in two crotchets; but Beethoven afterward changed this, and in the fair copy corrected by his own hand, and dedicated to the King of Prussia, it appears as in the printed scores. The Trio brings in the Wind with a subject of eight bars, made sixteen by repetition. The Bass Trombone wakes up from its long sleep, and utters its first notes, a high\* D *fortissimo*, to welcome it:—

\* This is the note that Mendelssohn brought out more prominently than before at his performance of the Symphony at Leipzig, in 1841, and which Schumann notices as having "given a new life to the passage" (*Ges. Schriften*, iv. 98).

## No. 27. OBOES AND CLAR.

B. TROMB.

*ff*

*p*

*p*

FAG.

*p*

*cc.*

The first theme—which is a slight modification of the old commonplace melody on which “Non nobis” is founded, and which Händel employs in “The Horse and his Rider,” and is simple almost to rusticity—is succeeded by a charming *motif* in the Violas and ‘Cellos, running up the scale *crescendo* with a delicious eagerness, as if rejoicing in the freedom of the major key after so much minor :—

## No. 28.

CELLO AND VIOLA

*cres.*

*p*

After this, the first *motif* reappears in the Horns, with the melody which before accompanied it as a Bass divided between the Strings in turns, now above and now below the theme. The theme then shifts to the Bassoons, and the accompaniment (in its turn a theme, and a most charming one) to the Oboes:—

No. 29.

The musical score is for a section labeled 'No. 29.' It consists of two systems of music. The first system is labeled 'OBOE SOLO' and 'FAG.' (Bassoon). The Oboe part is in the treble clef, and the Bassoon part is in the bass clef. The key signature has two sharps (F# and C#). The Oboe part begins with a series of eighth notes, while the Bassoon part has a long, sustained note. The second system continues the Oboe melody and the Bassoon accompaniment, ending with a 'd.c.' (da capo) marking.

the Horns gradually joining with a substratum of harmony. The whole of this passage is well known, and the delicate temporary modulation into F

No. 30.

OBOE

COR.

FAG.

*Tutti.*

is as anxiously watched for and as keenly enjoyed as probably any passage in the whole of Beethoven's works. The delicious effect of the peculiar tones of the Oboe in this place must be heard to be understood. Berlioz is not far wrong, when he classes it with the effect produced by the fresh morning air and the first rays of the rising sun in May.

In the *Coda*,—after the repetition of the first portion of the Trio,—the whole Orchestra comes into play; and the effect of the great *crescendo* and *diminuendo*, with the grand clang of Horns and Trombones, and Trumpets in low register (some-

what unusual with Beethoven), is truly splendid. After this, the *Scherzo* is repeated throughout; and then, with a short allusion to the Trio, this long but most interesting and exhilarating movement comes to a close.

The slow movement is absolutely original in form; and in effect more calmly, purely, nobly beautiful than anything that even this great master—who knows so well how to search the heart and try the spirit and elevate the soul—has accomplished elsewhere in his Symphonies.

It consists of two distinct pieces,—distinct in tune, in key, and in speed,—which are heard alternately until the one yields, as it were, to the superior charms of the other, and retires. The first of the two is in B-flat, and in common time, *Adagio molto e cantabile*. A prelude of two bars introduces this broad, sweet, and tender melody in four separate strains,—

No. 31. STRINGS ONLY

CLARET

mezza voce.

a

STRINGS *f*

CLAR. STRINGS CLAR.

STR. CLAR.

cres. p dol.

cres. p &c.

harmonized in the same style. The two choirs of the Orchestra, String and Wind, are kept distinct. The melody is given out on the Strings alone; and the effect of the echo of the last few notes of each strain, by the Clarinets, Bassoons, and Horns, is exceedingly beautiful, quite original, and always fresh.

After the Strings have completed the melody, the last two strains are taken up by the Wind, with an arpeggio accompaniment in the Strings; and the first portion of the movement—twenty-two bars in length—ends. The time then changes to 3-4, and the key to D, the speed quickens to *Andante moderato*, and the Second Violins and Tenors give out the following melody in unison, accompanied by the Bases and Bassoons and the upper portion of the Wind:—

No. 32. *Espressivo.*

VIOL. AND VIOLA

morendo. VIOL. I. (a)

On the repetition of this tune (on a pedal A, in the 'Cellos), the First Violin accompanies it with an independent melody of great charm (see (a) in quotation). The *Andante* is eighteen bars long, and it gives place at once to the *Adagio*, in its old key. The tune is now varied, after Beethoven's own noble, incomparable manner, by the First



## No. 33. VIOLINS



Violins, in semiquaver figures; and the treatment of the Wind and the other Strings in the first portion is entirely different from what it was before. After each section of the tune has been completed, the Clarinets and their companions echo the concluding notes as before, and with the same accompaniment.

This done, the *Andante* returns, but now in the key of G:—

## No. 34. FLUTES AND OBOES



The tune remains unaltered, but it is taken by the Flutes and reed instruments. On the repetition, the accompanying melody in the First Violins (*a*, No. 32) is strengthened and made more prominent.

We now return to the *Adagio*, and arrive at a most beautiful section of the movement. The melody (in E-flat) is given by the Clarinets and Bas-

soons, with a deep Horn as Bass, and occasional *pizzicato* notes distributed over the Strings. The effect of the opening is so strange and so beautiful that we give a skeleton of the first few bars. Note the G-flat (\*) and the extraordinary effect produced by the distance between the melody and the bass :—

## No. 35.

CLARINET.

HORN.

etc.

This musical score for No. 35 consists of two systems. The first system has two staves: the top staff is for the CLARINET and the bottom for the HORN. Both are in a key with two flats (B-flat and E-flat) and a common time signature. The Clarinet part features a melodic line with eighth and sixteenth notes, while the Horn part provides a bass line with similar rhythmic values. The second system continues the same parts, with the Clarinet part ending with a trill-like figure and the Horn part concluding with a single note. The notation includes various musical symbols such as beams, slurs, and accidentals.

Here is a melody, the tender beauty of which is, if possible, increased by the peculiar tones of the Horn which delivers it :—

## No. 36. 4TH HORN

This musical score for No. 36, 4th Horn, is a single staff in the same key and time signature as the previous example. It features a melodic line with eighth and sixteenth notes, including a G-flat marked with an asterisk (\*). The notation includes various musical symbols such as beams, slurs, and accidentals.



This section of the movement is only sixteen bars long. It is not a repetition of the former *Adagio*, and is hardly a variation; but, whatever it be, it is most beautiful. Further on is a passage in which the Fourth Horn runs in semiquavers up and down the scale of C-flat,—a feat of no ordinary difficulty for that much-tried instrument, and, like other trials of life, not always successfully accomplished.

These sixteen bars lead into the second variation proper of the original melody,—the key B-flat, as before, the time 12-8, and the figure a semiquaver one, of extreme beauty, dignity, and elegance:—

## No. 37.



In the course of this variation, the Horn has again some difficult feats to accomplish. We quote a couple of specimens:—

No. 38.



and



But Beethoven has amply repaid this most human instrument for any such trials by the lovely part which he has given him in this *Adagio*. The Fourth Horn was in his good graces all through the movement; and a Horn-player might well choose to have engraven on his tomb the beautiful notes which are given to his instrument,—either those already quoted (No. 36) or the delightful accompaniment triplets which we give further on (No. 40). As he approaches the end of the variation, Beethoven gives a specimen of his skill in counterpoint by adding a new melody in the Flute (doubled in the octave below by the Oboe) above the long Violin figure, and taking as bass to the passage a portion of the primal melody of the movement. The latter melody is sustained by the Bassoons and two Horns, and given in detached notes in the Bases:—

No. 39.

FLUTE

*Cantabile*

Viol.

TWO HORNS WITH  
FAG. 8VE BELOW

(Compare *a* in No. 31.)

*Tutti* BASSI *cres. poco a poco.*

*cres.*

*cres.*

The importance of the Flute melody may be inferred from Beethoven's having marked it as *Cantabile*.

The *Coda* of the *Adagio*, like the *Coda* of the opening *Allegro*, is almost more striking and more beautiful than the body of the movement itself. We cannot resist quoting the beginning, where the A-flat

*Piu p*  
No. 40.

4TH HORN

VIOL. VIOL. *sf* *sf* *ff*

VIOL. \* FL. VIOL. FL. *espress.* &c.

and G-flat (\*) have an effect truly magical. And the resumption of the florid figures by the Violin,—first in quavers and then in semiquavers,—with the response of the Flute, is too beautiful for words.

Another passage of four bars, with a transition

into D-flat, shortly after the last quotation, might be headed *Vanitas Vanitatum*; for no more solemn or beautiful dirge was ever uttered. But, indeed, the whole of the *Coda* is a gem of the purest lustre.

The last ethereal notes of this beautiful dream have hardly escaped to the skies before it is rudely broken in upon by a horrible clamor or *fanfare*, *presto*, given with all the force of the Wind instruments and Drums, including the Contra-fagotto, or Double Bassoon, an octave lower than the ordinary instrument (employed also in the *Finale* to the C minor Symphony, and here introduced into the score for the remainder of the work). A dignified recitative by the Double Basses, to which the composer has affixed this direction, "Selon le caractère d'un recitatif, mais *in tempo*," seems to rebuke this demoniacal uproar, but to no purpose; it is repeated with even aggravated roughness. Again the Basses interpose, and then a remarkable passage occurs, in which Beethoven passes in review each of the preceding three movements, as if to see whether either of them will suit him for his *Finale*. The first few bars of each are brought on in order; and each is instantly dismissed by its author, speaking through the voices of the Double Basses. The *Allegro* and *Scherzo* are even sent back with some show of impatience. The heavenly opening of the *Adagio* alone has power to soften his resolution; and the

recitative which succeeds it is softer in tone, and almost caressing in its manner. At last, we hear a fresh \* *motif* in D major:—



and then the Basses and the whole Orchestra welcome the new-comer with every mark of applause. And now the *Finale* begins in earnest. First, we have the theme, the prediction of which has just been welcomed, the result of years and years of search, and worthy of all the pains that have been lavished on it; for a nobler or more enduring tune surely does not exist. And here, before we enter upon this grand melody, think of the astonishing boldness and originality, and yet the perfect propriety in so great a master of the Orchestra, in giving out *with the Band* a theme which was to be varied *by the Chorus!* He still lingers among his beloved instruments, as if unwilling to forsake them for a field less peculiarly his own. “When an idea occurs to me,” said he, “I always hear it in some instrument or other,—never in the voice.”

And, now, here at last is the theme of the *Finale*:

\* This is not identical with the ultimate theme of the *Finale* (though, make the first two crotchets into a minim, the first two bars are exactly alike), but it is identical in character (see No. 42).



No. 42. *Allegro issai.*

And note, while we are still listening to the simple tune itself, before the variations begin,—how *very* simple it is!—the plain diatonic scale, not a single chromatic interval, and out of fifty-six notes only three not consecutive. The same thing is the case with the melody of the vocal *Finale* to the Choral Fantasia, the melody in the *Adagio* of the Grand Trio in B-flat, the *Adagio* of the Fourth Symphony, and others of Beethoven's noblest and most enduring tunes. Schubert could not escape the spell of this grand tune in *his* Ninth Symphony. See the working-out of the *Finale* of that noble work, immediately after the double bar:—



Nor Brahms, in the *Finale* to his First in C minor.

But to return to Beethoven. The tune begins soft, stealing upon the ear *piano* in the Double Basses and 'Cellos alone: then, it is taken up by 'Cellos and Violas with an independent Bass, and a separate counterpoint for the Bassoon:—

No. 44.



Next, the First Violins take the tune, the independent counterpoint being maintained by the same instruments as before; and, lastly, it is given by the whole power of the Orchestra. Then comes a *Coda* containing new features: first, a *ritornel*\* melody,—

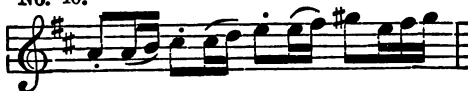
No. 45.



obviously formed out of a phrase of the principal tune; then, an accompaniment figure,—

\*Nor could Mendelssohn avoid the influence of this part of the Symphony any more than Schubert could. This melody, No. 38, is identical (except the C natural) with the opening of his lovely *Volkstied*,—"Es ist bestimmt."

No. 46.



to the rhythm of which Beethoven returns with great effect in the accompaniment to one of the vocal pieces (see No. 52); and, closely following this, a vague and wistful phrase of one bar, *poco ritenente*,—

No. 47.



as if he were uncertain or unwilling to proceed further in his task,—an impression which is strengthened by the repetition of the phrase four times in the four strangely unrelated keys of A major, B minor, E-flat minor, and A.

And now, that he may carry out consistently the plan which he had conceived for introducing Schiller's poem, Beethoven again suddenly dismisses his irresolution, and allows his music to be interrupted by the horrible cry which we have twice already heard, and which might well be an impersonation of the opposite to all that is embodied in the "Ode to Joy." But, this time, the rebuke of the prophet finds an articulate voice; and Beethoven addresses

us in his own words, and through the Bass singer, in a noble strain of florid recitative.

With which exhortation, we enter the vocal portion of the Symphony. The whole of the following six numbers are formed on the great melody so recently played (No. 42) or on *motifs* formed out of it or upon it.

I. Quartet and Chorus: *Allegro assai* (D major).

This begins with a Bass Solo on the tune itself, beautifully accompanied in independent counter-point by the Oboes and Clarinets. The wealth of melody in these latter accompaniments throughout the number is truly extraordinary. Here is a fragment of one of the tunes:—

No. 48. OBOE 1.



In which, note (at *a*) the Beethovenish touch of repeating a phrase in notes of half the value. There is another accompaniment, quite as independent,—in the Flute and Bassoon ; and the melody quoted in No. 45 is also introduced, in the Flutes, as a *ritornel*. After the Bass Solo, the Chorus and Quartet join in, at first with the melody in crotchets, but toward the end in a more florid shape,—

No. 49.



with a jubilant accompaniment in the Strings:—

No. 50.



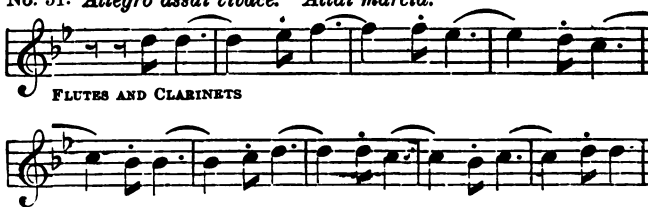
The number finishes with ten bars of Chorus in longer notes.

2. Tenor Solo and Chorus: *Allegro assai vivace: alla Marcia* (B-flat, etc.).

This is a showy military movement—evidently

alluding to the "heroes" and the "victory" in the poem—with Big Drum, Piccolo, Flute, Triangle, Cymbals, and all other apparatus of pomp. It begins with a long orchestral introduction, for the Wind only (Contra-fagotto very prominent), on the following variation of the theme in 6-8:—

No. 51. *Allegro assai vivace. Allai marcia.*



Then follows the Tenor Solo, supported by a chorus of men's voices; then a long orchestral interlude in B-flat and B minor, containing some beautiful points (especially an episode for Horns, Oboes, and Bassoons); and, lastly, a Chorus in D.

3. Chorus: *Andante maestoso* (G major).

*Adagio ma non troppo, ma divoto* (G major).

This movement is throughout choral, and is as distinctly religious in character as the last was military.

It opens with the following subject for the Tenors and Basses in unison, finely sustained by the solemn tones of the Bass Trombone,—

No. 52. *Andante maestoso.*

*ff* Oh, em - brace now, all . . . ye

*ff* mil - lions! Here's a kiss for all the world;

answered by the full Chorus, with grand accompaniment in the figure mentioned above (No. 46). The second portion opens with a passage of interlude, in which the Wood instruments, 'Cellos, and Violas produce a beautiful effect. This is a most impressive movement, full of mystery and devotion, especially at the words, "stands above yon bright pavilion,"—a poor equivalent, by the way, for Schiller's "über Sternen muss er wohnen." The accompaniments are wonderfully original and beautiful throughout; and, by keeping the voices and instruments in the upper registers, Beethoven has produced an effect which is not easily forgotten. The Flutes, Oboes, and Clarinets seem to wing their way among the stars themselves, and float there like an Aurora borealis.

4. Chorus: *Allegro energico, sempre ben marcato* (D major).

Beethoven does not intend his hearers to remain in this mood of mystic devotion. The next movement is a Chorus, of extraordinary energy and spirit. It is formed on two *motifs*,—the original tune (in triple time) and the theme of the last Chorus, which we now discover to have a most intimate relation with the main theme. And it starts thus:—

No. 53. Joy, thou spark of heav'n - ly bright - ness,  
 Oh . . . em - - brace now  
 daugh - ter from E - lys - - i - um! . . .  
 all ye mil - - - lions! . . .

The musical score is for a vocal piece, No. 53. It features a vocal line with lyrics and piano accompaniment for Trumpet (TRUMP.) and Violin I (VIOL I.). The key signature has one sharp (F#), and the time signature is 3/4. The tempo/mood is indicated as 'ff' (fortissimo). The lyrics are: 'Joy, thou spark of heav'n - ly bright - ness, Oh . . . em - - brace now daugh - ter from E - lys - - i - um! . . . all ye mil - - - lions! . . .'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more complex pattern in the left hand.

The very brilliant accompaniment for the Violins is afterward transferred to the Bases.

5. Quartet and Chorus: *Allegro ma non tanto* (D major).



Hail thee! brilliant spark of flame divine, etc.  
Thy enchantments bind delighted, etc.

This opens with four bars of introduction, in which the original theme is at once "diminished" (given in shorter notes) and treated in close imitation:—

No. 54. *Allegro ma non tanto.*

VIOL. 1. *pp*



VIOL. 2.



The *motif* to the words "Thy enchantments," etc., though related to the original one, is new, and not unlike one of Mozart's gay, spontaneous little themes:—

No. 55.



Thou . . . cans't bind all, each to oth - - er,

Further on, the Soprano and Tenor (and afterward the Alto and Bass) move in strict "canon" with one another:—

No. 56.

Thou . . . canst bind all, each to oth - er, &c.

*Soprano.* *Tenor.* Thou canst bind all,

each to oth - er, &c.

The movement contains a "Cadence" for the solo voices of the most elaborate kind, and beautiful in effect. At the close of the Cadence, ten bars of increasingly rapid *Allegro* connect this number with the last movement.

#### 6. Chorus: *Prestissimo* (D major).

Be embraced in love, ye millions, etc.

This is on a theme closely related to No. 52, but in shorter notes, and entirely altered in character. The noisy military instruments here reappear in the score:—

No. 57. *Prestissimo.*

*Unis.*

Oh, embrace now, all ye mil-lions! Here's a kiss for all the world.

Near the close, the sudden introduction of four bars *maestoso* makes a remarkable effect, after which the *prestissimo* returns, and the Chorus ends with a mighty shout:—

Tochter aus Elysium,  
Freude, schöner Götterfunken! Götterfunken!

Brilliant spark of flame divine!  
Hail thee, Joy, from heaven descending, heaven descending!